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THE
SEVEN PAGODAS.



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Descriptive and Historical Papers

RELATING TO

THE SEVEN PAGODAS

ON THE

COROMANDEL COAST. #1050

BY

WILLIAM CHAMBERS, Esq.; J. GOLDINGHAM, Esq.;
BENJAMIN GUY BAINBRIDGE, Esq., M.D., F.R.S.;
REV. G. W. MAHON, M.A.; LIEUTENANT JOHN BRADDOCK;
REV. W. TAYLOR; SIR WALTER ELLIOT, K.C.S.I.;
CHARLES GUTHRIE, Esq.

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EDITED BY

CAPTAIN M. W. CARR,

Madras Staff Corps.

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EDITOR'S NOTE.

THE papers contained in this volume, descriptive of the Sculptures, Inscriptions and Monolithic temples known as the SEVEN PAGODAS, have been reprinted in a collected form, under the orders of the Government of Madras, with a view to promote the intelligent study and examination of these interesting relics of a bygone age. They have been selected as conveying valuable information on the subject, recorded by various competent observers at different times, but so scattered through the published transactions of learned Societies as to be rarely accessible to any one person visiting the spot.*

The origin of the European appellation "Seven Pagodas" cannot satisfactorily be traced. The name may have been given, as stated by Dr. Graul's guide, to the five *Rathas*, the Ganesa temple and the Shore temple.† The story of "magnificent pagodas swallowed up by the sea" is as apocryphal as the legend of the submerged city of Bali.

A matter of greater interest and importance, the age of the Sculptures and Inscriptions at Mavalivaram, has not, it is to be regretted, been definitely ascertained. No date has—if the record of such exist—been found in any one of the Inscriptions,

* Proceedings of the Madras Government, 1st May 1888.

† *Reise nach Ostindien*, Vol. III., p. 262.

Mr. Fergusson, writing of the *Rathas*, states as his opinion that they were "carved by the Hindus, probably about 1300 A. D."^{*} The researches of Sir Walter Elliot led him to fix the era of the oldest Tamil Inscription on the rocks of Māvalivaram at the latter part of the 11th century, and that of the rock inscription at Sūlavan Kuppam at the commencement of the 12th century.[†]

The Sanscrit Inscriptions are doubtless anterior in date to those in the Tamil language. The Rev. Mr. Taylor conjectures that the excavations and sculptures, together with these older Inscriptions, were accomplished in the 16th or 17th century. Sir Walter Elliot, on the other hand, is of opinion that they could not have been made later than the 6th century.

The following valuable remarks by Mr. Fergusson explain the style of the monolithic *Rathas* :—

"Although these *Rathas*, as they are called locally, are comparatively modern, and belong to a different faith, they certainly constitute the best representations now known of the forms of the Buddhist buildings * * and make their external forms more intelligible than they could otherwise be made from the mere internal copies of them which alone we possess [elsewhere] in the rock-cut examples. There are no essential differences which cannot be accounted for by the consideration that the sacred caves of the Buddhists were designed for a well-understood purpose—the Chaityas as temples, the Vibaras as residences—which was the invariable rule in Buddhist times. When their successors the Hindus, began to follow their example, they copied blindly and unmeaningly. * * * This * explains many points in the architecture [of the South of India] which without this would be perfectly unintelligible. The *Rathas* are, in fact, transition specimens, and as such link the two styles together, the one serving to explain the peculiarities of the other."[‡]

* History of Architecture, Vol. II., p. 562.

† See p. 140 f., *infra*.

‡ History of Architecture, Vol. II., p. 563.

Some notes, corrective and explanatory, have been added by the Editor; these are distinguished by brackets []. The orthography of Indian names occurring in these papers has been revised, and a uniform system of transliteration adopted.

In the Appendix will be found, among other matters, copies of the Sanscrit Inscriptions made by Mr. Arthur Burnell of the Madras Civil Service. Also a description of the Pagodas by Kāvali Lakshmayya, printed in the original language from the Mackenzie MSS. in which it has lain for the last sixty odd years. This document gives a more detailed account of the antiquities at Māvalivaram than is contained in any of the other papers on the subject; its translation, with Braddock's description, will probably be found the most useful guide to a traveller visiting the spot. An Index to the whole has been added.

The English letter press and illustrations have been executed by the Foster Press. The Devanāgari printing was performed at the Press of the Society for the Promotion of Christian Knowledge.

A sketch map, carefully executed by the Revenue Survey Department, accompanies the volume. It contains ground plans of the monolithic temples and principal excavations.

MADRAS, September 1869.

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THE SEVEN PAGODAS.

I.—*Some account of the Sculptures and Ruins at Māvalipuram, a place a few miles north of Sadras, and known to seamen by the name of the Seven Pagodas.* By WILLIAM CHAMBERS, Esq.

[From the Asiatic Researches, Vol. I. 1789.]

A Samidst inquiries after the histories and antiquities of Asia at large, those of that division of it in which this society* resides, may seem on many accounts to lay claim to a particular share of its attention, a few hints put down from recollection, concerning some monuments of Hindu antiquity, which, though situated in the neighbourhood of European settlements on the Coromandel Coast, have hitherto been little observed, may it is conceived, be acceptable, at least as they may possibly give rise hereafter to more accurate observations, and more complete discoveries on the same subject. The writer of this account went first to view them in the year 1772, and curiosity led him thither again in 1776; but as he neither measured the distances nor size of the objects, nor committed to writing at the time the observations he made on them, he

[* The Asiatic Society of Bengal.]

hopes to be excused if, after the lapse of so many years, his recollection should fail him in some respects, and his account fall far short of that precision and exactness, which might have been expected, had there then existed in India so powerful an incentive to diligent inquiry, and accurate communication, as the establishment of this society must now prove.

The monuments he means to describe, appear to be the remains of some great city, that has been ruined many centuries ago; they are situated close to the sea, between Covelong and Sadras, somewhat remote from the high road, that leads to the different European settlements. And when he visited them in 1776, there was still a native village adjoining to them, which retained the ancient name, and in which a number of Brahmins resided, that seemed perfectly well acquainted with the subjects of most of the sculptures to be seen there.

The rock, or rather hill of stone, on which great part of these works are executed, is one of the principal marks for mariners as they approach the coast, and to them the place is known by the name of the *Seven Pagodas*, possibly because the summits of the rock have presented them with that idea as they passed: but it must be confessed, that no aspect which the hill assumes, as viewed on the shore, seems at all to authorize this notion; and there are circumstances, which will be mentioned in the sequel, that would lead one to suspect, that this name has arisen from some such number of Pagodas that formerly stood here, and in time have been buried in the waves. But, be that as it may, the appellation by which the natives distinguish it, is of a quite different origin: in their language, which is the

Tamil, (improperly termed *Malabar*,) the place is called Mávalipuram, which, in Sanscrit, and the languages of the more northern Hindus, would be Mahábalipura, or the City of the great Bali. For the Tamilians, (or Malabars,) having no *h* in their alphabet, are under a necessity of shortening the Sanscrit word *mahd*, great, and write it *md*.* They are obliged also, for a similar reason, to substitute a *v* for a *b*, in words of Sanscrit, or other foreign original that begin with that letter; and the syllable *am*, at the end, is merely a termination, which, like *um* in Latin, is generally annexed to neuter substances.[†] To this etymology of the name of this place it may be proper to add, that Bali is the name of a hero very famous in Hindu romance; and that the river Mávaliganga, which waters the eastern side of Ceylon, where the Tamil language also prevails, has probably taken its name from him, as, according to that orthography, it apparently signifies the Ganges of the great Bali.

The rock, or hill of stone, above mentioned, is that which first engrosses the attention on approaching the place; for, as it rises abruptly out of a level plain of great extent, consists chiefly of one single stone, and is situated very near to the sea-beach, it is such a kind of object as an inquisitive traveller would naturally turn aside to examine. Its shape is also

* They do indeed admit a substitute [*maya*], but the abbreviation is most used.

† This explains also, why the Sanscrit word *Veda*, by which the Hindus denominate the books of the law of their religion, is written by the Tamilians *Vedam*, which is according to the true orthography of their language, and no mistake of European travellers, as some have supposed; while the same word is called *Bed* by the Bengalis, who have in effect no *V* in their alphabet.—See Dow, Vol. I. Dissert. p. 41.

singular and romantic, and, from a distant view, has an appearance like some antique and lofty edifice. On coming near to the foot of the rock from the north, works of imagery* and sculpture crowd so thick upon the eye, as might seem to favour the idea of a petrified town, like those that have been fabled in different parts of the world by too credulous travellers.† Proceeding on by the foot of the hill, on the side facing the sea, there is a pagoda rising out of the ground, of one solid stone, about sixteen or eighteen feet high, which seems to have been cut upon the spot out of a detached rock, that has been found of a proper size for that purpose.‡ The top is arched, and the style of architecture, according to which it is formed, different from any now used in those parts. A little further on, there appears upon an huge surface of stone, that juts out a little from the side of the hill, a numerous group of human figures in bas relief, considerably larger than life, representing the most remarkable persons, whose actions are celebrated in the Mahâbhârata, each of them in an attitude, or with weapons or other insignia, expressive of his character, or of some one of his most famous exploits.§ All these figures are, doubtless, much less distinct than they were at first; for, upon comparing these and the rest of the sculptures that are exposed to the sea air, with others at the same place, whose situation has afforded them

* Among these, one object, though a mean one, attracts the attention, on account of the grotesque and ridiculous nature of the design; it consists of two monkeys cut out of one stone, one of them in a stooping posture, while the other is taking the insects out of his head.

† See Shaw's Travels, p. 155, et seq.

[† The Ganesh temple appears to be referred to.]

[§ Arjuna's penance.—cp. Bradlock, *infra*.]

protection from that element, the difference is striking; the former being every where much defaced, while the others are fresh as recently finished. This defacement is no where more observable, than in the pieces of sculpture which occurs next in the order of description. This is an excavation in another part of the east side of the great rock, which appears to have been made on the same plan, and for the same purpose that choultries are usually built in that country; that is to say, for the accommodation of travellers. The rock is hollowed out to the size of a spacious room, and two or three rows of pillars are left, as a seeming support to the mountainous mass of stone which forms the roof. Of what pattern these pillars have originally been, it is not easy now to conjecture; for the air of the sea has greatly corroded them, as well as all the other parts of the cave. And this circumstance renders it difficult to discover, at first sight, that there is a scene of sculpture on the side fronting the entrance. The natives, however, point it out, and the subject of it is manifestly that of Krishna attending the herds of Nanda Ghosha* the Admetus of the Hindus; from which circumstance, Krishna is also called Gopāla, or the cowherd, as Apollo was entitled Nomius.

The objects which seem next to claim regard, are those upon the hill itself, the ascent of which, on the north, is, from its natural shape, gradual and easy at first, and is in other parts rendered more so, by very excellent steps cut out in several places, where the communication would be difficult or impracticable without them. A winding stair of this sort leads to a kind of temple cut out of the solid rock, with some

[* The cowherd Nanda, the foster and putative father of Krishna.]

figures of idols in high relief upon its walls, very well finished, and perfectly fresh, as it faces the west, and is therefore sheltered from the sea air.* From this temple again there are flights of steps, that seem to have led to some edifice, formerly standing upon the hill; nor does it seem absurd to suppose, that this may have been a palace, to which this temple, as a place of worship, may have appertained. For, besides the small detached ranges of stairs that are here and there cut in the rock, and seem as if they had once led to different parts of one great building, there appear in many places small water-channels cut also in the rock, as if for drains to an house; and the whole top of the hill is strewed with small round pieces of brick, which may be supposed, from their appearance, to have been worn down to their present form, during the lapse of many ages. On ascending the hill by its slope on the north, a very singular piece of sculpture presents itself to view. On a plain surface of the rock, which may once have served as the floor of some apartment, there is a platform of stone, about eight or nine feet long, by three or four wide, in a situation rather elevated, with two or three steps leading up to it, perfectly resembling a couch or bed, and a lion very well executed at the upper end of it by way of pillow, the whole of one piece, being part of the hill itself. This the Brahmins, inhabitants of the place, called the bed of Dharmarāja, or Yudhishthira, the eldest of the five brothers, whose fortunes and exploits are the leading subject in the Mahābhārata. And at a considerable distance from this, at such a distance, indeed, as the apartment of the women might be supposed to be from that of

[* Op. Braddock, No. 9.]

the men, is a bath excavated also from the solid rock, with steps in the inside, which the Brahmans call the bath of Draupadi, the wife of Yudhishthira and his brothers. How much credit is due to this tradition, and whether this stone couch may not have been anciently used as a kind of throne rather than a bed, is matter for future inquiry. A circumstance, however, which may seem to favour this idea is, that a throne in the Sanscrit, and other Hindu languages, is called *simhdsana*, which is composed of the words *simha*, a lion, and *asana*, a seat.

These are all that appear on that part of the upper surface of the hill, the ascent to which is on the north; but, on descending from thence, you are led round the hill to the opposite side, in which there are steps cut from the bottom to a place near the summit, where is an excavation that seems to have been intended for a place of worship, and contains various sculptures of Hindu Deities. The most remarkable of these, is a gigantic figure of Vishnu, asleep on a kind of bed, with a huge snake wound about in many coils by way of pillow for his head;* and these figures, according to the manner of this place, are all of one piece, hewn from the body of the rock.

But though these works may be deemed stupendous, they are surpassed by others that are to be seen at the distance of about a mile, or a mile and an half, to the southward of the hill. They consist of two Pagodas, of about thirty feet long by twenty feet wide, and about as many in height, cut out of the solid rock, and each consisting originally of one

[* Cp. Braddock, No. 19, *infra.*]

[† There are five, the five *Rathas.*]

single stone. Near these also stand an elephant full as big as life, and a lion much larger than the natural size, but very well executed, each hewn also out of one stone. None of the pieces that have fallen off in cutting these extraordinary sculptures are now to be found near or any where in the neighbourhood of them, so that there is no means of ascertaining the degree of labour and time that has been spent upon them, nor the size of the rock or rocks from which they have been hewn, a circumstance which renders their appearance the more striking and singular. And though their situation is very near the sea-beach, they have not suffered at all by the corrosive air of that element, which has provided them with a defence against itself, by throwing up before them a high bank, that completely shelters them. There is also great symmetry in their form; though that of the Pagodas is different from the style of architecture, according to which idol temples are now built in that country. The latter resembles the Egyptian; for the towers are always pyramidal, and the gates and roofs flat, and without arches; but these sculptures approach nearer to the Gothic taste, being surmounted by arched roofs or domes, that are not semi-circular, but composed of two segments of circles meeting in a point at top. It is also observable that the lion in this group of sculptures, as well as that upon the stone couch above mentioned, are perfectly just representations of the true lion; and the natives there give them the name, which is always understood to mean a lion in the Hindu language, to wit, *simha*; but the figure, which they have made to represent that animal in their idol temples for centuries past, though it bears the same appellation, is

a distorted monster, totally unlike the original; insomuch that it has from hence been supposed that the lion was not anciently known in this country, and that *simha* was a name given to a monster that existed only in Hindu romance. But it is plain that that animal was well known to the authors of these works, who, in manners as well as arts, seem to have differed much from the modern Hindus.

There are two circumstances attending these monuments, which cannot but excite great curiosity, and on which future inquiries may possibly throw some light. One is, that on one of the Pagodas last mentioned, there is an inscription of a single line, in a character at present unknown to the Hindus.* It resembles neither the *Devanagari*, nor any of the various characters connected with or derived from it, which have come to the writer's knowledge from any part of Hindostan. Nor did it, at the time he viewed it, appear to correspond with any character, Asiatic or European, that is commonly known. He had not then, however, seen the alphabet of the *Pali*, the learned language of the Siamese, a sight of which has since raised in his mind a suspicion, that there is a near affinity between them, if the character be not identically the same. But as these conjectures, after such a lapse of time, are somewhat vague, and the subject of them is perhaps yet within the reach of our researches, it is to be hoped that some method may be fallen upon of procuring an exact copy of this inscription.

The other circumstance is, that though the outward form of the Pagodas is complete, the ultimate design of them has manifestly not been accomplished,

[* Since deciphered by Dr. Babington, see infra.]

but seems to have been defeated by some extraordinary convulsion of nature. For the western side of the most northerly one is excavated to the depth of four or five feet, and a row of pillars left on the outside to support the roof; but here the work has been stopped, and an uniform rent of about four inches breadth has been made throughout the solid rock, and appears to extend to its foundations, which are probably at a prodigious depth below the surface of the ground. That this rent has happened since the work began, or while it was carrying on, cannot be doubted; for the marks of the mason's tools are perfectly visible in the excavated part on both sides of the rent, in such a manner as to show plainly that they have been divided by it. Nor is it reasonable to suppose that such a work would ever have been designed, or begun, upon a rock that had previously been rent in two.

Nothing less than an earthquake, and that a violent one, could apparently have produced such a fissure in the solid rock: and that this has been the case in point of fact, may be gathered from other circumstances, which it is necessary to mention in an account of this curious place.

The great rock above described is at some small distance from the sea, perhaps fifty or an hundred yards,* and in that space the Hindu village before mentioned stood in 1776. But close to the sea are the remains of a Pagoda, built of brick,† and dedicated to Siva, the greatest part of which has evidently been swallowed up by that element; for the door of the innermost apartment, in which the idol is placed, and

[* Would be more correctly estimated at half a mile.]

[†A mistake: it is built of stone.]

before which there are always two or three spacious courts surrounded with walls, is now washed by the waves ; and the pillar used to discover the meridian at the time of founding the Pagoda*† is seen standing at some distance in the sea. In the neighbourhood of this building there are some detached rocks, washed also by the waves, on which there appear sculptures, though now much worn and defaced. And the natives of the place declared to the writer of this account, that the more aged people among them remembered to have seen the tops of several Pagodas far out in the sea, which being covered with copper (probably gilt) were particularly visible at sunrise, as their shining surface used then to reflect the sun's rays, but that now that effect was no longer produced, as the copper had since become incrusted with mould and verdigris.‡

These circumstances look much like the effects of a sudden inundation ; and the rent in the rock above described makes it reasonable to conjecture that an earthquake may have caused the sea to overflow its boundaries, and that these two formidable enemies may have joined to destroy this once magnificent city. The account which the Brahmans, natives of the place, gave of its origin and downfall, partly, it should seem, on the authority of the *Mahābhārata*, and partly on that of later records, at the same time that it countenances this idea, contains some other curious particulars, which may seem to render it worthy of attention. Nor ought it to be rejected on account of that

* See Voyage de M. Gontil, Vol. I., page 158.

[† More probably a flag-staff, *dheujatambha*. It has been taken by some for a *lingam*, which is manifestly an error.—cp. Bp. Heber's Journal and Bruce's Scenes and Sights in the East.]

[‡ Cp. Gubbins, *infra*.]

fabulous garb, in which all nations, but especially those of the East, have always clad the events of early ages.

"Hiranyâksha (said they) was a gigantic prince, "that rolled up the earth into a shapeless mass, and "carried it down to the abyss, whither Vishnu followed him in the shape of an hog, killed him with "his tusks, and replaced the earth in its original "situation. The younger brother of Hiranyâksha "was Hiranyakasipu, who succeeded him in his kingdom, and refused to do homage to Vishnu. He "had a son named Prahlâda, who at an early age "openly disapproved this part of his father's conduct, "being under the tuition of Sukrâchârya. His father "persecuted him on this account, banished him, and "even sought to kill him, but was prevented by "the interposition of heaven, which appeared on the "side of Prahlâda. At length, Hiranyakasipu was "softened, and recalled his son to his court, where, "as he sat in full assembly, he began again to argue "with him against the supremacy of Vishnu, boasted "that he himself was lord of all the visible world, "and asked what Vishnu could pretend to more. "Prahlâda replied, that Vishnu had no fixed abode, "but was present everywhere. Is he, said his father, "in that pillar? Yes, returned Prahlâda. Then let "him come forth, said Hiranyakasipu; and, rising "from his seat, struck the pillar with his foot; upon "which Vishnu, in the Narasiinha Avatâra, that is "to say, with a body like a man, but an head like a "lion, came out of the pillar, and tore Hiranyakasipu "in pieces. Vishnu then fixed Prahlâda on his "father's throne; and his reign was a mild and virtuous one, and as such was a contrast to that of

"his father. He left a son named Namuchi,* who "inherited his power and his virtues, and was the "father of Bali, the founder of the once magni- "ficent city of Mahâbalipura, the situation of which "is said to be described in the following verse, taken "from the Mahâbhârata :—

गङ्गायाः इत्तिष्ठे भागे यीजनानां शतद्वयं ।
पञ्चयोजनमाचेण पूर्वार्द्धेश्वरं पश्यिमे ॥

The sense of which is literally this :—

"South of the Ganges two hundred yojanas,
"Five yojanas† westward from the eastern sea."*

Such is the Brahman account of the origin of this place. The sequel of its history, according to them, is as follows :—

"The son of Bali was Bânasura, who is represented as a giant with a thousand hands. Aniruddha, the son‡ of Krishna, came to his court in disguise, and seduced his daughter ; which produced a war, in the course of which Aniruddha was taken prisoner, and brought to Mahâbalipura ;§ upon which Krishna came in person from his capital Dvârakâ, and laid siege to the place. Siva guarded the gates, and fought for Bânasura, who worshipped him with

[* An error : Virochana was the son of Prahlâda, and father of Bali ; Namuchi was the son of Viprachitti by Sînhikâ, sister of Hiranyakasipu.—See the Vishnupurâna.]

† The *yojana* is a measure often mentioned in the Sanscrit books, and, according to some accounts, is equal to nine, according to others twelve English miles. But at that rate the distance here mentioned, between this place and the Ganges, is prodigiously exaggerated, and will carry us far south of Ceylon. This, however, is not surprising in an Hindu poem; but, from the second line it seems pretty clear that this city, at the time this verse was composed, must have stood at a great distance from the sea.

[‡ Aniruddha was the grandson, not the son, of Krishna.]

[§ Sonitapura, according to the Vishnupurâna—cp. Wilson's trans., Book V. chap. 33.]

"his thousand hands; but Krishna found means to
"overthrow Siva, and having taken the city, cut off
"all Bânâsura's hands, except two, with which he
"obliged him to do him homage. He continued in
"subjection to Krishna till his death; after which a
"long period ensued, in which no mention is any
"where made of this place, till a prince arose, whose
"name was Malécheren,* who restored the kingdom
"to great splendour, and enlarged and beautified
"the capital. But in his time the calamity is said
"to have happened by which the city was entirely
"destroyed; and the cause and manner of it have
"been wrapped up by the Brahmans in the following
"fabulous narration. Malécheren, (say they,) in an
"excursion which he made one day alone, and in dis-
"guise, came to a garden in the environs of the city,
"where was a fountain so inviting, that two celestial
"nymphs had come down to bathe there. The Râja
"became enamoured of one of them, who condes-
"cended to allow of his attachment to her; and she
"and her sister-nymph used thenceforward to have
"frequent interviews with him in that garden. On
"one of those occasions, they brought with them a
"male inhabitant of the heavenly regions, to whom
"they introduced the Râja; and between him and
"Malécheren a strict friendship ensued; in conse-
"quence of which he agreed, at the Râja's earnest
"request, to carry him in disguise to see the court
"of the divine Indra, a favour never before granted
"to any mortal. The Râja returned from thence
"with new ideas of splendour and magnificence, which
"he immediately adopted in regulating his court, and
"his retinue, and in beautifying his seat of govern-

[* The name as Malléndu? cp. Taylor, *infra.*]

“ment. By this means Mahabalipura became soon celebrated beyond all the cities of the earth ; and an account of its magnificence having been brought to the gods assembled at the court of Indra, their jealousy was so much excited at it, that they sent orders to the God of the Sea to let loose his billows, and overflow a place which impiously pretended to vie in splendour with their celestial mansions. This command he obeyed, and the city was at once overflowed by that furious element, nor has it ever since been able to rear its head.”

Such is the mode in which the Brahmans choose to account for the signal overthrow of a place devoted to their wretched superstitions.

It is not, however, improbable, that the rest of this history may contain, like the mythology of Greece and Rome, a great deal of real matter of fact, though enveloped in dark and figurative representations. Through the disguise of these we may discern some imperfect records of great events, and of revolutions that have happened in remote times ; and they perhaps merit our attention the more, as it is not likely that any records of ancient Hindu history exist but in this obscure and fantastic dress. Their poets seem to have been their only historians, as well as divines ; and whatever they relate, is wrapped up in this burlesque garb, set off, by way of ornament, with circumstances hugely incredible and absurd, and all this without any date, and in no other order or method, than such as the poet's fancy suggested, and found most convenient. Nevertheless, by comparing names and grand events, recorded by them, with those interspersed in the histories of other nations, and by calling in the assistance of ancient

monuments, coins, and inscriptions, as occasion shall offer, some probable conjectures, at least, if not important discoveries, may, it is hoped, be made on these interesting subjects. It is much to be regretted, that a blind zeal, attended with a total want of curiosity, in the Muhammadan governors of this country, has been so hostile to the preservation of Hindu monuments and coins. But a spirit of inquiry among Europeans may yet perhaps be successful; and an instance, which relates to the place above described, though in itself a subject of regret, leaves room to hope that futurity may yet have in store some useful discoveries. The *Kazi* of Madras, who had often occasion to go to a place in the neighbourhood of Mahabalipura, assured the writer of this account, that within his remembrance a ryot of those parts had found, in ploughing his ground, a pot of gold and silver coins, with characters on them which no one in those parts, Hindu or Muhammadan, was able to decipher. He added, however, that all search for them would now be vain, for they had doubtless been long ago devoted to the crucible, as, in their original form, no one there thought them of any value.

The inscription on the Pagoda mentioned above, is an object which, in this point of view, appears to merit great attention. That the conjecture, however, which places it among the languages of Siam, may not seem in itself chimerical, the following passages from some authors of repute are here inserted, to show that the idea of a communication having formerly subsisted between that country and the coast of Coromandel, is by no means without foundation; nay, that there is some affinity, even at this day,

between the Pâli and some of the Hindu languages: and that the same mode of worship seems formerly to have prevailed in the Deccan, which is now used by the Siamese.

Monsieur de la Loubère, in his excellent account of Siam, speaks thus of the origin of the Pâli language:—

"The Siamese, says he, do not mention any country where the Pâli language, which is that of their laws and their religion, is at present in use. They suppose, indeed, on the report of some among them, who have been on the Coast of Coromandel, that it bears some resemblance to some of the dialects of that country; but they at the same time allow, that the character in which it is written is not known but among themselves. The secular Missionaries settled at Siam believe that this language is not entirely a dead one; because they have seen in their hospital a man from the neighbourhood of Cape Comorin, who mixed several Pâli words in his discourse, declaring that they were in use in his country, and that he himself had never studied nor knew any other than his mother-tongue. They at the same time mention, as matter of certainty, that the religion of the Siamese comes from those parts; as they have read in a Pâli book that Sunanna Kodam,* the idol of the Siamese, was the son of a king of Ceylon."†‡

[* The Siamese form of *Sramana Gautama*, a name applied to Buddha, signifying 'Gautama the ascetic.']

[† Buddha, according to tradition, was the son of Sudhodana, the king of Kapilavastu, a city and State on the borders of Nepal.]

‡ "Les Siamois ne nomment aucun País, ou la langue Bali qui est celle de leurs loix et de leur religion, soit assjournluy en usage. Ils soupconnoient à la vérité, sur le rapport de quelques-uns d'entre

The language of the man mentioned in this passage, who came from the neighbourhood of Cape Comorin, could be no other than the Tamil; but the words here alluded to may very possibly have been derivatives from the Sanscrit, common to both that and the Pâli.

In another part of the same work, where the author treats of the history of Samana Kodam at large, on the authority of the Pâli books, he says:—

"The father of Samana Kodam, according to the same Pâli book, was a king of Teve Lankâ, that is to say, of the famous Ceylon."

Here it is observable, that, while the country of Siam seems to be utterly unknown, both to the natives of Ceylon and Hindostan, Ceylon should nevertheless be so well known to the Siamese, and under the same appellation it bears in the Sanscrit. An epithet is also here prefixed to it which seems to be the same as that used by the Hindus in speaking of that island; for they also call it, in Sanscrit, Deva Lankâ, or the Sacred Lankâ. From several passages in the same work it also appears, that the Sanscrit word *mahâ*, which signifies "great" is constantly used

"eux, qui ont été à la côte de Coromandal, que la langue Balie a quelque ressemblance avec quelqu'un des dialects de ce pays là; mais ils conviennent en même temps que les lettres de la langue Balie ne sont connues que chez eux. Les Missionnaires séculiers à Siam croient que cette langue n'est pas entièrement morte; parce qu'ils ont vu dans leur hôpital un homme des environs du Cap de Comorin, qui mettoit plusieurs mots Balis dans son langage, assurant qu'ils étoient en usage en son pays, et que luy n'avoit jamais étudié, et ne savoit que sa langue maternelle. Ils donnent d'ailleurs pour certain que la religion des Siamois vient de ces quartiers là, parce qu'ils ont le dans un livre Balie que Sommonacodom que les Siamois adorent, étoit fils d'un Roy de l'isle de Ceylone."

* "Le pere de Sommonacodom étoit, selon ce meame livre Bali, un Roy de Teve Lanca, c'est à dire un Roy de la célèbre Ceylan."

in the Pâli language in the same sense. And the names of the days of the week are most of them the same in Sanscrit and in Pâli, as may be seen in the following comparison of them :—

Sanscrit.	Pâli.*	
Aditya-vâra,	Van Athit,	Sunday.
Soma-vâra,	Vant Tchân,	Monday.
Maṅgala-vâra,	Van Angkaan,	Tuesday.
Budha-vâra,	Van Pont,	Wednesday.
Brihaspati-vâra,	Van Prahont,	Thursday.
Sukra-vâra,	Van Souc,	Friday.
Sani-vâra,	Van Shoa,	Saturday.

The same author gives, in another place, an account of a pretended print of a foot on a rock, which is an object of worship to the Siamese, and is called Prâbat, or the venerable foot. For *prâb*, in Pâli he says, signifies "venerable," which agrees with *prâdipara* and *parameśitha* in Sanscrit; and *bât* in the same tongue is a foot, as *pâda* in Sanscrit. After which he goes on to say :—

"We know that in the island of Ceylon, there "is a pretended print of a human foot, which has "long been held in great veneration. It represents, "doubtless, the left foot; for the Siamese say that "Samana Kodam set his right foot on their Prâbat "and his left foot at Lankâ."†§

From Knox's History of Ceylon it appears, that the impression here spoken of is upon the hill called,

[* The names given are Siamese.]

† Here one Hindu word is substituted for another; for *Chitrad* in Hindostani, and *Chandra* in Sanscrit, signify the moon as well as *Soma*.

‡ "On sait que dans l'île de Ceylan, il y a un prétendu vestige d'un pied humain, que depuis long temps y est en grande vénération. Il représente sans doute le pied gauche; car les Siamois disent que Sonimoneodom possède le pied droit à leur prabut, et le pied gauche à Lanchâ."

[§ Cp. Spence Hardy's Manual of Budhism, p. 212.]

by the Singhalese, "Hamalell;" by Europeans, "Adam's Peak;" and that the natives believe it to be the footstep of their great idol Budlou, between the worship of whom, as described by Knox, and that of Samana Kodam, as related by M. de la Loubère, there is a striking resemblance in many particulars, which it may be proper here to enumerate.

1st.—Besides the footsteps above mentioned, there is a kind of tree (which, from description, appears to be the Pipal tree* so well known in India) which the Singhalese hold sacred to Buddou, and the Siamese to Samana Kodam; insomuch that the latter deem it meritorious to hang themselves upon it. The Singhalese call it Bogahah;† for *gahah*, in their language, signifies a tree; and *bo* seems to be an abbreviation of Bod or Baddon;‡ and the Siamese call it, in Pâli, Pra si Mahâ Pout, which, according to La Loubère's interpretation, signifies the tree of the great Pout.§ This he supposes to mean Mercury; for he observes that Pout, or Poot, is the name of that planet in the Pâli term for Wednesday; and in another place, he says, Pout is one of the names of Samana Kodam. It is certain that Wednesday is called the name of Bod, or Budd, in all the Hindu languages, among which the Tamil, having no *b*, begins the word with a *p*, which brings it very near the Pâli mode of writing it. It is equally certain

[* Ficus religiosa, called by Buddhists the Bodhi tree, "the tree of wisdom," because under it Gantama became Buddha "the Enlightened."—Cp. Bigandet's Life of Gantama, p. 85.]

[† The 'bo-tree.']

[‡ Fo, Bod, Budlou, Budd, Baoth, Pood, &c., are some of the numerous modes in which Gantama's appellative, Buddha, has been spelt.—See Manual of Buddhism, p. 354.]

§ In vulgar Siamese they call it Ton-pô.

that the days of the week, in all these languages, are called after the planets in the same order as with us; and that Bod, Budd, or Pood, holds the place of Mercury. From all which it should appear that Pout, which, among the Siamese, is another name for Mercury, is itself a corruption of Buddou, who is the Samana Kodam of the Greeks. And it is singular that, according to M. de la Loubère, the mother of Samana Kodam is called, in Pâli, Mahamania,* or the great Mania, which resembles much the name of Maia, the mother of Mercury. At the same time that the Tamil termination *an*, which renders the word Poodan, creates a resemblance between this and the Woden of the Gothic nations, from which the same day of the week is denominated, and which, on that and other accounts, is allowed to be the Mercury of the Greeks.[†]

2ndly.—The temples of Samana Kodam are called Pihan; and round them are habitations for the priests, resembling a college; so those of Boddou are called Vihar, and the principal priests live in them as in a college. The word Vihar,[‡] or, as the natives of Bengal would write it, Bihar, is Sanscrit; and Ferishtah, in his History of Bengal, says, that this name was given by the Hindus to the Province of Behar, because it was formerly so full of Brahmans, as to be, as it were, one great seminary of learning, as the word imports.

[* Mahamâya, Mahamâyâdevî, Mâyâ, or Mâyâdevî.]

[† "Much erroneous speculation has originated in confounding Budha, the son of Soma, and regent of the planet Mercury, 'he who knows,' the intelligent, with Buddha, any deified mortal, or 'he by whom the truth is known.'—Wilson's *Vishnu Purana*. Spence Hardy, *Manual of Buddhism*, p. 354 n.]

[‡ Vihâra.]

3rdly.—The Siamese have two orders of priests, and so have the worshippers of Buddou. Both the one and the other are distinguished by a yellow habit, and by another circumstance, which must be mentioned in the words of the respective authors. Knox says of the Buddou Priests, "They have the "honour of carrying the Tallipot" with the broad "end over their heads foremost, which none but the "king does." And M. de la Loubère says of the Siamese priests, "To defend themselves from the "sun they have the Talapat, which is their little "umbrella, in the form of a screen."^{*}

The word here used is common to most of the Hindu languages, and signifies the leaf of the Palmyra tree. M. de la Loubère mentions it as a Siamese word, without seeming to know its origin or primary signification.

4thly.—The priests of Buddou, as well as those of Samana Kodam,[†] are bound to celibacy, as long as they continue in the profession; but both the one and the other are allowed to lay it down and marry.

5thly.—They both eat flesh, but will not kill the animal.

6thly.—The priests of either nation are of no particular tribe, but are chosen out of the body of the people.

These circumstances plainly show that this is a system of religion different from that of the Vedas; and some of them are totally inconsistent with the

[* *Talapât*, "palm-leaf."]

† "Pour se garantir du soleil ils ont le Talapat, qui est leur petit "parasol en forme d'écran."

[† The same persons: Samana Kodam (Sravasti Gautama) was the Buddha, i. e. the "Enlightened." (Max Müller.) See note * at p. 17.]

principles and practice of the Brahmans. And, indeed, it is manifest, from Knox's whole account, that the religion of the Singhalese is quite distinct from that which prevails at this day among the Hindus, nor does it appear that there is such a race of men as that of the Brahmans among them. The only part in which there seems to be any agreement is in the worship of the Devatās, which has probably crept in among them from their Tamil neighbours; but that is carried on in a manner very different from the Brahmanical system, and appears to be held by the nation at large in very great contempt, if not abhorrence. Knox's account of it is this: "Their temples ("i. e. those of the Devatās) are, he says, called "Kōvils," which is the Tamil word for Pagoda. He then goes on to say, "A man piously disposed, "builds a small house at his own charge, which is the "temple, and himself becomes priest thereof. This "house is seldom called God's House, but most "usually Yakko,* the Devil's." But of the prevailing religion he speaks in very different terms, and describes it as carried on with much parade and splendour and attended with marks of great antiquity. "The "pagodas, or temples of their gods, says he, are so "many that I cannot number them. Many of them "are of rare and exquisite work, built of hewn stone, "engraven with images and figures; but by whom, "and when, I could not attain to know, the inhabi- "tants themselves being ignorant therein. But sure "I am, they were built by far more ingenious artifi- "cers than the Chingelays† that now are on the land. "For the Portuguese, in their invasions, have defaced "some of them, which there is none found that hath

[* Yaksha.]

[† Singhalese.]

"skill enough to repair to this day." In another place, he says, "Here are some ancient writings, "engraven, upon rocks, which puzzle all that see "them. There are divers great rocks in divers parts "in Cande Uda,* and in the northern parts. These "rocks are cut deep with great letters for the space "of some yards, so deep that they may last to the "world's end. Nobody can read them, or make any- "thing of them. I have asked Malabars and Gen- "toos, as well as Chingelays and Moors, but none of "them understood them. There is an ancient temple, "Goddiladenui in Yattanour, stands by a place where "there are of these letters." From all which the antiquity of the nation and their religion is suffi- ciently evident; and from other passages it is plain, that the worship of Buddou, in particular, has been from remote times a very eminent part of that religion; for the same author, speaking of the tree at Anurodgburro,† in the northern part of the island, which is sacred to Buddou, says, "The due perform- ance of this worship they reckon not a little meri- torious; insomuch that as they report, ninety "kings have reigned there successively, where, by "the ruins that still remain, it appears they spared "not for pains and labour, to build temples and high "monuments to the honour of this god, as if they "had been born to hew rocks and great stones, and "lay them up in heaps. These kings are now happy "spirits, having merited it by these labours." And again he says, "For this god, above all other, they "seem to have an high respect and devotion," &c.

And from other authorities it will appear, that this worship has formerly been by no means confined to

[* Kandy.]

[† Anurādhapura.]

Ceylon, but has prevailed in several parts of India prior to that of the Brahmans; nay, that this has been the case even so late as the ninth and twelfth centuries of the Christian *Aera*.

In the well-known* *Anciennes Relations*, translated from the Arabic by that eminent orientalist Eusebius Renaudot, the Arabian traveller gives this account of the custom of dancing-women, which continues to this day in the Deccan, but is not known among the Hindus of Bengal, or Hindustan Proper.

"There are in India public women, called women "of the idol, and the origin of this custom is this: "when a woman has made a vow for the purpose of "having children, if she brings into the world a pretty "daughter, she carries it to Bod, (so they call the "idol which they adore,) and leaves it with him."†

This is a pretty just account of this custom, as it prevails at this day in the Deccan; for children are, indeed, devoted to this profession by their parents, and when they grow up in it they are called, in Tamil,‡ *Devadissi*, or female slaves of the idol. But it is evident they have changed their master since this Arabian account was written, for there is no idol of the name of Bod now worshipped there. And the circumstance of this custom being unknown in other parts of India, would lead one to suspect that the Brahmans, on introducing their system of religion

* *Anciennes Relations des Indes et de la Chine, de deux voyageurs Mohametans, qui y allèrent dans le neuvième siècle.* Paris, 1718. 8vo.

† "Il y a dans les Indes des femmes publiques, appellées femmes "de l'idole: l'origine de cette coutume est telle: Lorsqu'une femme a "fait un vœu pour avoir des enfans, si elle met au monde une belle "fille, elle l'apporte au Bod, c'est ainsi qu'ils appellent l'idole qu'ils "adorent, auprès duquel elle la laisse, &c. Anc. Rel. p. 109.

‡ The word is Sanscrit, and common to the vernacular languages. *

into that country, had thought fit to retain this part of the former worship, as being equally agreeable to themselves and their new disciples.

The same Arabian travellers give us an account of a very powerful race of Hindu kings, according to them, indeed, the most powerful in India, who then reigned on the Malabar Coast with the title of Balhāra.* Their dominion appears to have extended over Guzerat, and the greatest part, if not the whole, of the ancient kingdom of Vijayapūr. For the Arabian geographer quoted by M. Renaudot makes Nahelvārah the metropolis of these princes, which is, doubtless, Nahervalah, the ancient capital of Guzerat; though M. Renaudot seems not to have known that place; and the rest of the description sufficiently shows the great extent of their dominion southward. M. D'Anville speaks of this race of kings on the authority of the Arabian geographer Edrisi, who wrote in the twelfth century, according to whom it appears that their religion was, even so late as that period, not the Brahmanical, but that of which we are now speaking. M. D'Anville's words are these : " Edrisi acquaints us with the religion which this prince professed in saying, that his worship was addressed to Bodda, who, according to St. Jerome and Clemens Alexander, was the founder of the sect of the Gymnosophists, in like manner as the Brahmins were used to attribute their institution to Brahmā."†

[* Cp. Sir H. M. Elliot's History of India, as told by its own Historians, pp. 85—99.]

† " L'Edrisi nous instruit sur la religion que professoit ce Prince, en disant que son culte s'adressoit à Bodda, que selon St. Jerome and St. Clement d'Alexandrie, avoit été l'instituteur des Gymnosophistes comme les Brahmanes rapportoient à Brahma leur institut." Ant. Geog. de L'Inde, p. 94.

The authority of Clemens Alexandrinus is also cited on the same subject by Relandus in his 11th Dissertation, where, treating of the language of Ceylon, he explains the word Vihāra, above spoken of, in these terms:—

“Vihāra signifies a temple of their principal god “Buddou, who, as Clemens Alexandrinus has long “ago observed, was worshipped as a god by the “Hindus.”*

After the above quotations, the following extract from the voyage of that inquisitive and ingenious traveller M. Gentil, published in 1779, is given as a further and very remarkable illustration of this subject:—

“This system is also that of the Brahmans of our “time; it forms the basis of that religion, which “they have brought with them into the southern “parts of the Peninsula of Hindustan into Madura, “Tanjore, and Mysore.

“There was then in those parts of India, and “principally on the Coast of Coromandel and “Ceylon, a sort of worship, the precepts of which we “are quite unacquainted with. The god, Baouth, “of whom at present they know no more in India “than the name, was the object of this worship; but “it is now totally abolished, except that there may “possibly yet be found some families of Indians “who have remained faithful to Baouth and do not “acknowledge the religion of the Brahmans, and who “are on that account separated from, and despised “by the other castes.

* “Fehar, templum dei primarii Buddoo aurore quem Indos ut “Deum venerari jam olim notavit Clemens Alexandrinus. Strom. lib. “1. p. 223. Rel. Diss. pars tertia, p. 65.

"I have not, indeed, heard that there are any such families in the neighbourhood of Pondicherry ; "but there is a circumstance well worthy of remark, "which none of the travellers that have treated of "the Coast of Coromandel and Pondicherry seem to "have noticed. It is this, that at a short league's "distance to the south of this town, in the plain of "Virapatnam, and pretty near the river, we find a "statue of granite very hard and beautiful. This "statue, which is from three feet to three and a half "in height, is sunk in the sand to the waist, and "weighs doubtless many thousand weight ; it is, as "it were, abandoned in the midst of this extensive "plain. I cannot give a better idea of it, than by "saying, that it exactly agrees with, and resembles "the Saniana Kodam of the Siamese ; its head is of "the same form, it has the same features, its arms "are in the same attitude, and its ears are exactly "similar. The form of this divinity, which has "certainly been made in the country, and which "in no respect resembles the present idols of the "Gentoos, struck me as I passed this plain. I made "various inquiries concerning this singular figure, "and the Tamilians, one and all, assured me that "this was the god Baouth, who was now no longer "regarded, for that his worship and his festivals had "been abolished ever since the Brahmans had made "themselves masters of the people's faith."*

* "Ce système est aussi celui des Brâmes de nos jours ; il fait la base de la religion qu'ils ont apportée dans le sud de la presqu'île de l'Indostan, le Madore, le Tâzjâur, et le Maissour.

"Il y avoit alors dans ces parties de l'Inde, & principalement à la Côte de Coromandel & à Goylan, un culte dont on ignore absolument les dogmes - le Dieu Baouth, dont on ne connaît aujourd'hui, dans l'Inde, que le nom, étoit l'objet de ce culte ; mais il est tout-à-fait

M. Gentil then goes on to say a good deal more upon this subject, in the course of which he supposes that this deity is the Fo of the Chinese, whose worship by their own accounts, was brought from India. And, indeed, the abridgement of the name Pout, mentioned in a note of this paper, which the vulgar Siamese reduce to the single syllable Po, seems to countenance this opinion. But as this is foreign to our present purpose, and the above passages, it is hoped, are sufficient to establish what was proposed, it seems high time to take leave of this subject, with an apology for that prolixity which is inseparable from this kind of discussion.

17th June, 1784.

"aboli, si ce n'est qu'il se trouve encore quelques familles d'Indiens séparées & méprisées des autres castes, qui sont restées fidèles à Baouth, & qui ne reconnoissent point la religion des Brames.

"Je n'ai pas entendu dire qu'il y ait de ces familles aux environs de Pondichery ; cependant, une chose très digne de remarque, & à laquelle aucun des voyageurs qui parlent de la Côte de Coromandel & de Pondichery, n'ont fait attention, est que l'on trouve à une petite lieue au sud de cette Ville, dans la plaine de Virapatinam, assez près de la rivière, une statue de Granit très dur & très beau : cette statue, d'environ trois pieds à trois pieds & demi de hauteur, est enfouie dans le sable jusqu'à la ceinture, & pese sans doute plusieurs milliers ; elle est comme abandonnée au milieu de cette vaste plaine : je ne peux mieux en donner une idée, qu'en disant qu'elle est exactement conforme & ressemble à Sommonacodou des Siamois : c'est la même forme de tête, ce sont les mêmes traits dans le visage, c'est la même attitude dans les bras, & les oreilles sont absolument semblables. La forme de cette divinité, qui certainement a été faite dans le pays, & qui ne ressemble en rien aux divinités actuelles des Gentils, m'avoit frappé lorsque je passai dans cette plaine, je fis diverses interrogations sur cette figure singulière, les Tamouls m'assurèrent tous que c'étoit Baouth qu'on ne regardoit plus ; que son culte & ses fêtes étoient cessés depuis que les Brames s'étoient rendus les maîtres de la croyance du peuple."

II.—*Some account of the Sculptures at Mahâbalipuram; usually called the Seven Pagodas.* By J. GOLDINGHAM, Esq.

[From the *Asiatic Researches*, Vol. V. 1798.]

THESE curious remains of antiquity, situate near the sea, are about thirty-eight English miles southerly from Madras. A distant view presents merely a rock, which, on a near approach, is found deserving of particular examination. The attention, passing over the smaller objects, is first arrested by a Hindu pagoda, covered with sculpture, and hewn from a single mass of rock : being about twenty-six feet in height, nearly as long, and about half as broad. Within is the *lingam*,* and a long inscription on the wall, in characters unknown.

Near this structure, the surface of the rock, about ninety feet in extent, and thirty in height, is covered with figures in bas-relief. A gigantic figure of the god Krishna is the most conspicuous, with Arjuna his favourite, in the Hindu attitude of prayer; but so void of flesh, as to present more the appearance of a skeleton than the representation of a living person. Below is a venerable figure, said to be

[* This temple now contains an image of Ganesa.—Cpl. Babington, *infra.*]

the father of Arjuna ;* both figures proving the sculptor possessed no inconsiderable skill. Here are the representations of several animals, and of one which the Brahmins name *simha*, or lion ; but by no means a likeness of that animal, wanting the peculiar characteristic, the mane. Something intended to represent this is, indeed, visible, which has more the effect of spots. It appears evident, the sculptor was by no means so well acquainted with the figure of the lion as with that of the elephant and monkey, both being well represented in this group. This scene, I understand, is taken from the Mahâbhârata, and exhibits the principal persons whose actions are celebrated in that work.

Opposite, and surrounded by a wall of stone, are pagodas of brick, said to be of great antiquity. Adjoining is an excavation in the rock, the massive roof seemingly supported by columns, not unlike those in the celebrated cavern in the Island of Elephanta, but have been left unfinished. This was probably intended as a place of worship. A few paces onward is another, and a more spacious, excavation, now used, and I suppose originally intended, as a shelter for travellers. A scene of sculpture fronts the entrance, said to represent Krishna attending the herds of Ananda.† One of the group represents a man diverting an infant, by playing on a flute, and holding the instrument as we do.‡ A gigantic figure of the god, with the *gopis*, and several good representations of nature, are observed. The columns

[* A Brahman on the spot states that this figure represents Dronâcharyya, the preceptor of the Kauravas and Pandavas.]

[† Nanda.]

[‡ Krishna.]

supporting the roof are of different orders : the base of one is the figure of a Sphynx. On the pavement is an inscription, (see Inscript.) Near is the almost deserted village, which still retains the ancient name Mababalipuram. The few remaining Brahmans visit the traveller, and conduct him over the rock.

In the way up the rock a prodigious circular stone is passed under, so placed, by nature on a smooth and sloping surface, that you are in dread of its crushing you before you clear it. The diameter of this stone is twenty-seven feet. The top of the rock is strewed with fragments of bricks, the remains, as you are informed, of a palace standing on this site. A rectangular polished slab, about ten feet in length, with the figure of a *simha* couchant, at the south end, is shewn you as the couch of the Dharmaraja. A short way further, the bath used by the females of the palace is pointed out. A tale I suspect fabricated by the Brahmans to amuse the traveller. That some of their own caste had chosen this spot, retired among rocks, and difficult of access, to reside in, and that the bath, as it is called, which is only a rough stone hollowed, was their reservoir for water, would have an air of probability. The couch seems to have been cut from a stone accidentally placed in its present situation, and never to have made a part of the internal furniture of a building. The *simha*, if intended as a lion, is equally imperfect with the figures of the same animal before mentioned.

Descending over immense beds of stone, you arrive at a spacious excavation ; a temple dedicated to Siva, who is represented, in the middle compartment, of a large stature and with four arms ; the left foot rests on a bull couchant ; a small figure of

Brahmā on the right hand; another of Vishnu on the left; where also the figure of his goddess Pārvati is observed. At one end of the temple is a gigantic figure of Vishnu, sleeping on an enormous cobra-da-capella with several heads, and so disposed as to form a canopy over the head of the god.* At the opposite end is the goddess Sivā with eight arms, mounted on a *simha*. Opposed to her is a gigantic figure with a buffalo's head and human body. Between these is a human figure, suspended with the head downwards. The goddess is represented with several warlike weapons, and some armed dwarf attendants; while the monster is armed with a club. In the character of Durgā, or protector of the virtuous, the goddess is rescuing from the Yamarājat (the figure with the buffalo's head) the suspended figure fallen improperly into his hands. The figure and action of the goddess are executed in a masterly and spirited style. Over this temple, at a considerable elevation, is a smaller, wrought from a single mass of stone. Here is seen a slab, similar to the Dharmarāja's couch. Adjoining is a temple, in the rough, and a large mass of rock, the upper part roughly fashioned for a pagoda. If a conclusion may be drawn from these unfinished works, an uncommon and astonishing perseverance was exerted in finishing the structures here; and the more so, from the stone being a species of granite, and extremely hard.†

The village contains but few houses, mostly inhabited by Brahmans, the number of whom has, how-

[* *Sesha*, "the king of the serpent race at a large thousand-headed snake, at once the couch and canopy of Vishnu, and the upholder of the world, which rests on one of his heads."—Wilson.]

[† Should be Mahishasura.]

[‡ Cp. Gubbins, *infra*.]

ever decreased of late, owing to a want of the means of subsisting. The remains of several stone edifices are seen here; and a large tank, lined with steps of stone. A canopy for the pagoda attracts the attention, as by no means wanting in magnificence or elegance.* It is supported by four columns, with base and capital, about twenty-seven feet in height; the shaft tapering regularly upwards is composed of a single stone, though not round, but sixteen-sided; measuring at bottom about five and a half feet.

East of the village, and washed by the sea, which, perhaps, would have entirely demolished it before now but for a defence of large stones in front, is a pagoda of stone, containing the *lingam*, and dedicated to *Siva*. Besides the usual figures within, one of a gigantic stature is observed stretched out on the ground, and represented as secured in that position.† This the Brahmins tell you was designed for a *Rājā*, who was thus secured by *Vishnu*; probably alluding to a prince of the *Vishnu* caste having conquered the country, and taken its prince. The surf here breaks far out over, as the Brahmins inform you, the ruins in the city, which was incredibly large and magnificent. Many of the masses of stone near the shore appear to have been wrought. A Brahman, about fifty years of age, a native of the place, whom I have had an opportunity of conversing with since my arrival at Madras, informed me his grandfather had frequently mentioned having seen the gilt tops of

[* The *Dolotsava Mandapam*, ‘porch of the swinging festival,’ where the image of the god used annually to be brought out and swung before the people.]

[† It is an image of *Vishnu*, in a recumbent position. The folds of his garment were apparently mistaken for fetters.—Cp. other notices, *infra*.]

five pagodas in the surf, no longer visible. In the account of this place by Mr. William Chambers, in the first volume of the Asiatic Researches, we find mention of a brick pagoda, dedicated to Siva, and washed by the sea;* this is no longer visible; but as the Brahmins have no recollection of such a structure, and as Mr. Chambers wrote from memory, I am inclined to think the pagoda of stone mentioned above to be the one he means. However, it appears from good authorities that the sea on this part of the coast is encroaching by very slow, but no less certain steps, and will perhaps in a lapse of ages entirely hide these magnificent ruins.

About a mile to the southward are other structures of stone, of the same order as those north, but having been left unfinished, at first sight appear different: the southernmost of these is about forty feet in height, twenty-nine in breadth, and nearly the same in length, hewn from a single mass: the outside is covered with sculpture, (for an account of which see Inscriptions:) the next is also cut from one mass of stone, being in length about forty-nine feet, in breadth and height twenty-five, and is rent through the middle from the top to the bottom; a large fragment from one corner is observed on the ground. No account is preserved of the powerful cause which produced this destructive effect. Beside these, are three smaller structures of stone. Here is also the *simha*, or lion, very large, but, except in size, I can observe no difference from the figures of the same animal northerly. Near the *simha* is an elephant of stone about nine feet in height, and

[* See page 19, *supra*.]

large in proportion. Here, indeed, we observe the true figure and character of the animal.

The Brahman before mentioned informed me that their Purāṇas contained no account of any of the structures here described, except the stone pagodas near the sea and the pagodas of brick at the village, built by Dharmarāja and his brothers. He, however, gave me the following traditional account : That a northern prince (perhaps one of the conquerors) about one thousand years ago was desirous of having a great work executed, but the Hindu sculptors and masons refused to execute it on the terms he offered. Attempting force I suppose, they, in number about four thousand, fled with their effects from his country hither, where they resided four or five years, and in this interval executed these magnificent works. The prince at length discovering them, prevailed on them to return, which they did, leaving the works unfinished as they appear at present.*

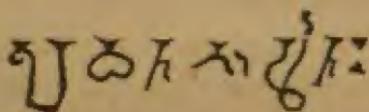
To those who know the nature of these people, this account will not appear improbable. At present we sometimes hear of all the individuals of a particular branch of trade deserting their houses, because the hand of power has treated them somewhat roughly ; and we observe like circumstances continually in miniature. Why the Brahmans resident on the spot keep this account secret, I cannot determine ; but am led to suppose they have an idea, the more they can envelope the place in mystery the more people will be tempted to visit and investigate, by which means they profit considerably.

[* Cp. Gubbins, *intra.*]

The difference of style in the architecture of these structures, and those on the coast hereabouts, (with exceptions to the pagodas of brick at the village, and that of stone near the sea, both mentioned in the Purâmas, and which are not different,) tends to prove that the artists were not of this country; and the resemblance of some of the figures and pillars to those in the Elephanta cave, seems to indicate they were from the northward.* The fragments of bricks, at the top of the rock, may be the remains of habitations raised in this place of security by the fugitives in question. Some of the inscriptions, however, (all of which were taken by myself with much care,) may throw further light on this subject.

INSCRIPTIONS AT MAHABALIPURAM.[†]

*On the lower Division of the Southern Structure
and the Eastern Face.*



This inscription is above a figure apparently female, but with only one breast, (as at the cave in *Elephanta* Island.)‡ Four arms are observed; in one of the hands a battle-axe, a snake coiled up on the right side.

[* “There is nothing here of which the prototype cannot be traced in the caves of the north. In plan and design they resemble the Hindu series at Ellora, though many of their details are only to be found at Ajunta and Salsette.”—Fergusson, *Jour. B. A. S.* Vol. VIII, p. 88.]

[† Cp. Babington, *infra*.]

[‡ Arddhanârîsî, a form of Siva, half male, half female.]

ଶ୍ରୀ ଦୟା, ପାଜି ପାଜି

Above a male figure with four arms.

Northern Face.

ଶ୍ରୀ କଣ୍ଠ

Above a male figure with four arms; a battle-axe in one of the hands.

Southern Front.

ଶ୍ରୀ କଣ୍ଠ ପାତ୍ରାନ୍ତା ପାତ୍ର

Above a male figure, with four arms.

ଶ୍ରୀ ଦୟା : ଶ୍ରୀ କଣ୍ଠା : ପାତ୍ରା :

Above a male figure.

On the Middle Division, Eastern Face.

தாஜ
பூர்ணி

Above a male.

சுப்பதா
கவுற்றி

Above a male, bearing a weapon of war on the left shoulder.

Northern Face.

கிழாநுதீ: தடகாரங்காத:
கிழ

Above a male with four arms, leaning on a bull; the hair plaited, and rolled about the head; a string across the left shoulder, as the Brahmans' string of the present day.

ತ್ರಿಂಗಲಿಕಿಂ: ಉರಹಾಡಿಸ್ತಿದ್ವಿ
ಅಂಬಳಾಂಪಾನ್

Above two figures, male and female. The former has four arms, and the string as above; is leaning on the latter, who seems to stoop from the weight. The head of the male is covered with a high cap, while the hair of the female is in the same form as that of the female figures at Elephanta.

ಶಿಂಘಾಂತಿಕಿಂ: ಅಂಭಾಂಪಾಯ:
ಪ್ರಾಣಾಂತಿಂ:

Above two figures, male and female. The former has four arms, and the string.

ನಾರುಂಜಾಂ ದ್ವಾಃ ತಂ
ಪ್ರಾಣಾಂ

Above a male figure, with four arms, and the Brahmanical string.

Southern Face.

ଶ୍ରୀମଦ୍ଭଗବତ

ନାଥପାତ୍ର

Above a male figure, with four arms.

ଶ୍ରୀମଦ୍ଭଗବତ
ନାଥପାତ୍ର

Above a male figure, with four arms, leaning on
a female, seeming to stoop under the weight.

ଭୂତ.

Above a male, with four arms. A sceptre appears
in one hand. This inscription being very difficult
to come at, is perhaps not quite correct.

ଶ୍ରୀ
ମହାପାତ୍ର

Above a male figure, with four arms.

West Front.

ମନୁଷ୍ୟକୃତଃ
ଚରଣକ୍ଷେତ୍ର

Over a male. The string over the left shoulder, and a warlike weapon on the right.

Another figure on this face, but no inscription above it.

On the Upper Division.

Each front of this division is ornamented with figures, different in some respects from those below : all, however, of the same family.

On the Eastern front is a male figure, (two arms only.) He has two strings or belts ; one crossing the other over the shoulder.

Over him is the following inscription, the only one on this division.

ଶ୍ରୀମହାମୁଖବିନ୍ଦେଖୁପ୍ରତିଶ୍ରୀ

ପ୍ରତିଶ୍ରୀ

The characters of this inscription bear a strong resemblance to those of the inscription in the stone pagoda, near the village mentioned in the first part of the account of the place.

శ్రీ యిష్టా తిర్మి కృ
పూర్వమానుయు
సుమారు

This inscription* is on the pavement of the choultry near the village, very roughly cut, and apparently by different artists from those who cut the former.

[* A scrawl in the modern Telugu character.—Cp. Babington, *infra.*]

III.—*An account of the Sculptures and Inscriptions
at Mahēnālāipōr; illustrated by Plates.* By BE-
JAMIN GUY BABINGTON, M.B., F.R.S., Sec. R.A.S.

[From Transactions of the Royal Asiatic Society, Vol. II. 1830.]

Read July 12th, 1828.

THE remains of ancient sculpture, called by Europeans the Seven Pagodas, on the Coromandel Coast, thirty-five miles south of Madras, have long attracted the attention of those who feel an interest in Hindu Archaeology; and, so long ago as the year 1788, formed the subject of a paper in the first volume of the Asiatic Researches. The author, Mr. William Chambers, wrote from memory, after an interval of twelve years from the period at which he had visited the scene which he described. His account, unaccompanied as it was by drawings or fac-similes of the inscriptions, could therefore scarcely be expected to be sufficiently minute to answer any further purpose than that avowed by himself, of exciting public attention, and “giving rise to more accurate observations, and more complete discoveries on the same subject.” In the fifth volume of the Asiatic Researches, published in 1798, there is a more descriptive account of these temples and excavations, written by Mr. Goldingham, a gentleman of well-known talent, on whose observations, as they were recorded on the spot, we may with confidence rely.

Mrs. Graham is indeed a later writer on the subject: but her remarks are desultory, and her information imperfect, as might be expected from the opportunities presenting themselves to a casual and hasty visitor. In Bishop Heber's narrative, three pages are devoted to a notice of Mahâbalipûr. (Pages 216—218, vol. iii.) But the author merely follows the legends of the place, and evidently aims at nothing more than a record in his journal of his impressions on a cursory visit. The testimony, however, which this lamented prelate bears to the degree of skill displayed in these sculptures must, from his acknowledged taste, be looked upon as peculiarly valuable; and it is gratifying to one who has taken much interest in them to find, that he considered "some of the porticos, temples and bas-reliefs as very beautifully executed," and pronounced "the general merit of the work as superior to that of Elephanta."*

With these notices already before the public, it would be superfluous to occupy the attention of the Society with another detailed description of these monuments, and I shall therefore content myself with a reference to Mr. Goldingham's paper, as far as may be necessary to accomplish the objects which I have at present in view. These are, first, to convey a just notion of the merits of the principal sculptures, by means of drawings made on the spot by Mr. Andrew Hudleston and myself, several years since; and, secondly, to throw some light upon the inscriptions found among these temples.

To the legendary accounts of the Brahmans at

[* Cf. Fergusson's "Rock-cut Temples of India," London, 1864, Introduction p. xiii.]

Mahāmalaipūr, which are given at such length by Mr. Chambers and Mrs. Graham, I attach little value, because I find that they have not even preserved the memory of the language and character of the inscriptions which here abound ; and because this place, in being accounted the work of the five sons of Pāndu, only shares a tradition common to all the antiquities of unexplained origin in the south of India. So far from believing in the tales of these Brahmins, who are obviously interested in connecting wonderful stories with the remains which they gain a livelihood by shewing to strangers, I even doubt whether Mahāmalaipūr was ever, as asserted by them, the site of a great city, now partly covered by the sea ; and still more, whether the gilded summit of one of the five pagodas, said to be so covered, was visible two generations ago. Several circumstances lead me to be sceptical on these points : first, the absence of all remains of buildings,* walls, mounds of rubbish, or broken pottery, such as I have invariably found surrounding the site of other ancient cities ; secondly, the fruitless attempts made by the late Mr. Ellis and Colonel Mackenzie to ascertain the existence of sunken buildings by careful soundings made off the shore ; thirdly, the silence of tradition on other parts of the Coromandel Coast regarding so vast an encroachment of the sea,† and consequent loss of land, as must necessarily have taken place to effect the submersion of lofty pagodas still remaining erect, and that too since the formation of the present system of

* The small ruined brick edifice on the top of the rock can hardly be considered an exception.

[† Cf. Newbold's Summary of the Geology of Southern India, Journ. R. A. S. Vol. viii. p. 250.]

Hindu mythology, to which the existing sculptures obviously relate; fourthly, the circumstance that the authenticity of the legend must mainly depend on the name of the place as connected with the history of Mahābali; whereas it will be shewn, when considering the inscriptions, that Mahābalipūr is not its ancient designation; lastly, the omission of all mention of Mahābali in the inscriptions, and of any reference to him in the sculptures.*

Although I thus reject the account of the Brahmins on the spot, I have nothing certain to offer in its room. If a conjecture however may be hazarded regarding the origin of this place, I should be inclined to believe that its sequestered situation and the picturesque position of the rocks and caves induced certain Brahmins to obtain royal grants for founding an *Agrahārat* here, and that, in order to increase the sanctity of their temples, they from time to time employed stone-masons (several families of whom reside at Mahāmalaipūr, and appear to have worked the quarries of granite time immemorial) to ornament the rocks with the excavations and sculptures which we now find.

Plate I. represents the sculptured rock, which has been described by Mr. Goldingham in his second paragraph, as occupying a surface about ninety feet in extent and thirty in height, and covered with figures in bas-relief. This subject has been represented in Mrs. Graham's Journal by an etching copied from an outline belonging to Colonel Mackenzie, the inaccuracy of which will be sufficiently apparent on

[* The Asura Bali is probably represented by one of the figures in plate VI.]

[† A village granted to Brahmins.]

comparing it with my drawing, which was executed with much care and labour by my companion.

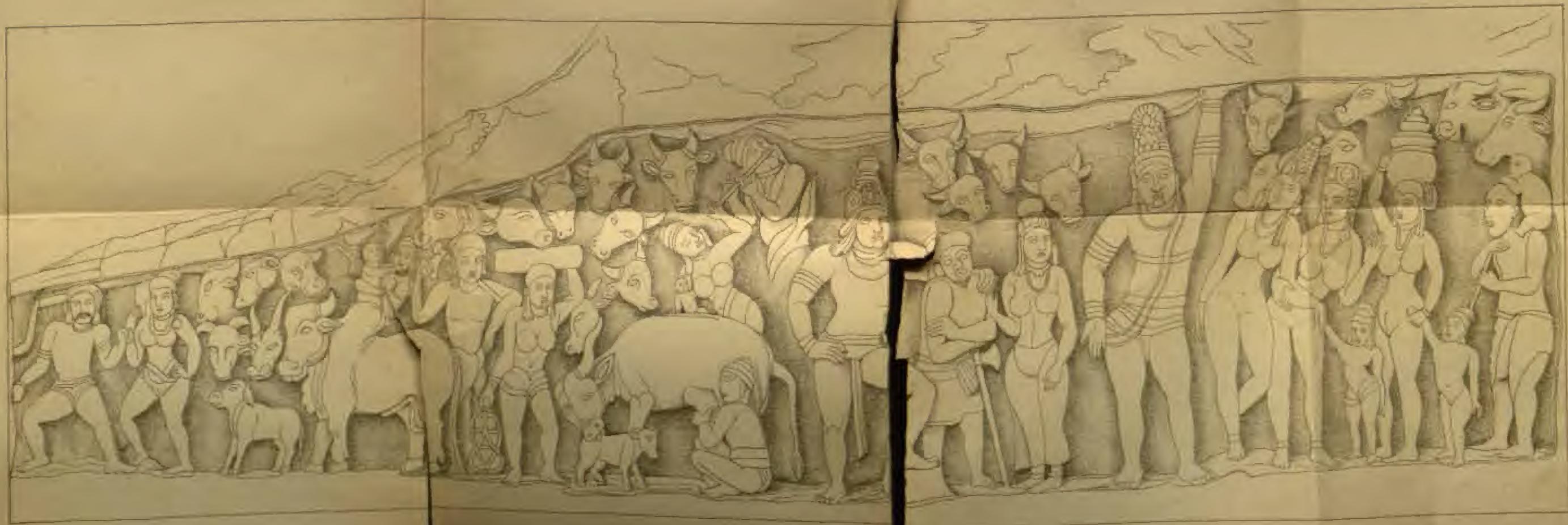
During our visit to the Seven Pagodas, we caused the earth to be removed from the lower part of this rock to its base, and thus exposed to full view some figures (see plate II., No. 1), of which the heads alone were before visible.

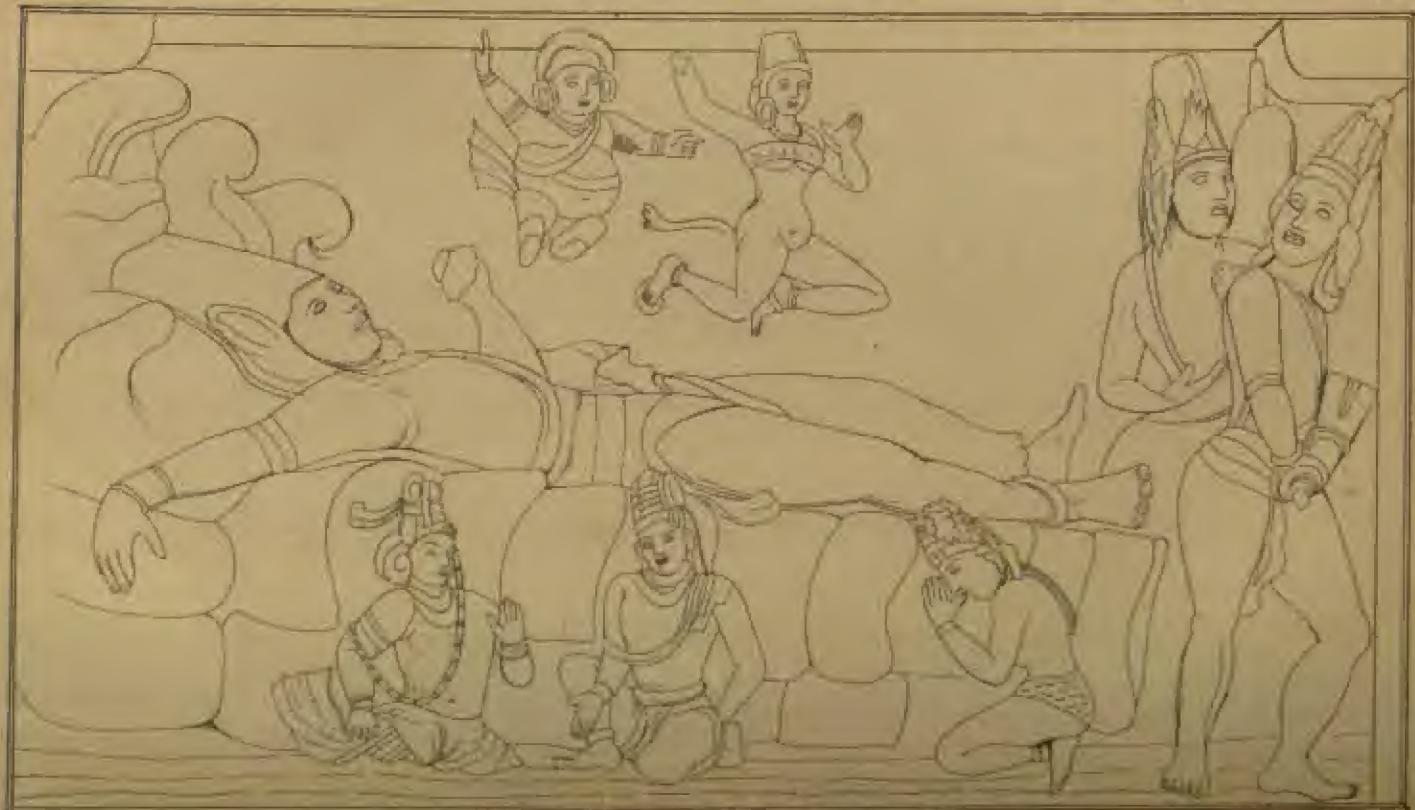
Not far from the rock last mentioned is the spacious chamber called the Krishna Mandapam, described by Mr. Goldingham in his third paragraph. Of the scene sculptured on the rock facing the entrance, Mr. Hudleston and myself made a joint drawing (see plate II., No. 2); and as this rock is going fast to decay, owing to a spring of water from above, which keeps its surface constantly wet, it is not improbable that in the course of a few years it will be entirely decomposed; it is the more desirable therefore that some record of its subject should be preserved. Several interesting particulars regarding the ancient Hindus may be gathered from this pastoral scene. The dress of the females resembles that now worn by the Neytis* and Tiyyattist of Malabar, who are uncovered above the waist. The men, it appears, wore turbans, and the women very large ear-rings, with bangles on their hands and feet. The peculiar practice of carrying the infant on the hip, which cannot fail to attract the notice of Europeans at the present day, was then in use; and even the vertical arrangement and method of tying together the three earthen vessels here represented, is recognized by all

[* Nylne (Nair) women appear to be referred to, but the word is incorrect.]

(† Females of the Tiyyar (Tier) caste.)

2275?



N^o1N^o2





Hindu visitors as being universally adopted by the modern Gopālas.* The execution of this work is coarse, and the design rude; and though particular parts have much merit, yet the limbs of the principal figures are clumsy and ill-proportioned, the attitudes forced, and the countenances without expression.

Greatly superior is the skill displayed by the artists employed in the excavation described by Mr. Goldingham in his fifth paragraph;† but even here, under the same roof, there is much inequality in the execution of the different subjects. The central compartment (see plate III., No. 1), and that on the left on entrance (see plate III., No. 2) are tame performances, compared with the very spirited representation of Durgā seated on her lion, and attacking Mahishāsura, which occupies the right compartment.‡ (See plate IV.) I have no hesitation in pronoucing this to be the most animated piece of Hindu sculpture which I have ever seen; and I would venture to recommend that a cast of it should, if possible, be taken for this Society. In the meantime, a tolerably just notion may be formed of its merits from the excellent and accurate delineation of Mr. Hudleston.

The smaller temple, which Mr. Goldingham mentions as placed at a considerable elevation above that just alluded to, and wrought out of a single mass of rock, is so rich in sculpture and ornament, and occupies so picturesque and sequestered a spot, that it is surprising he should have passed it over with so slight a notice. This excavation is in form a parallelogram, open on one of the longer sides, where it is supported on two columns. It contains four large

[* Cowherds.]

[† P. 32-33, *supra*.][‡ *Op. Braaddock, infra.*]

compartments or panels of sculpture; namely, one at each end, and one on each side of the central recess opposite the entrance; besides two niches occupied by Dwārapālas.* The Varāha Avatāra represented in plate V., is placed at the left end of the chamber. Plate VI., the subject of which seems to be some incarnation of Vishnu,† fills the compartment at the opposite end. On the right of the recess a female deity‡ appears, surmounted by an umbrella (see plate VII., No. 1); whilst on the left is a female figure§ seated on a lotus throne, and attended by damsels who bear water-pots, to be discharged in turn over her head by the elephants seen in the background (see plate VIII.) The position of the Dwārapālas will be seen in plate VIII., No. 2. Of the columns which support the front of the excavation, as well as of the side pilasters, I have thought it worth while, on account of their beauty and singular order, to furnish drawings (plate VII., Nos. 2 and 3); while the general appearance of the cave-temple will be best understood by reference to plate IX.¶

There are several other pieces of sculpture contained in small temples among the rocks, not noticed either by Mr. Chambers or Mr. Goldingham; and of these, plate X., Nos. 1, 2, 3, are examples.

The Dolotsava Mandapam,|| seen in the centre of the village, is remarkable for the lightness and elegance of its construction. It is of granite, and is

[* Door-keepers.]

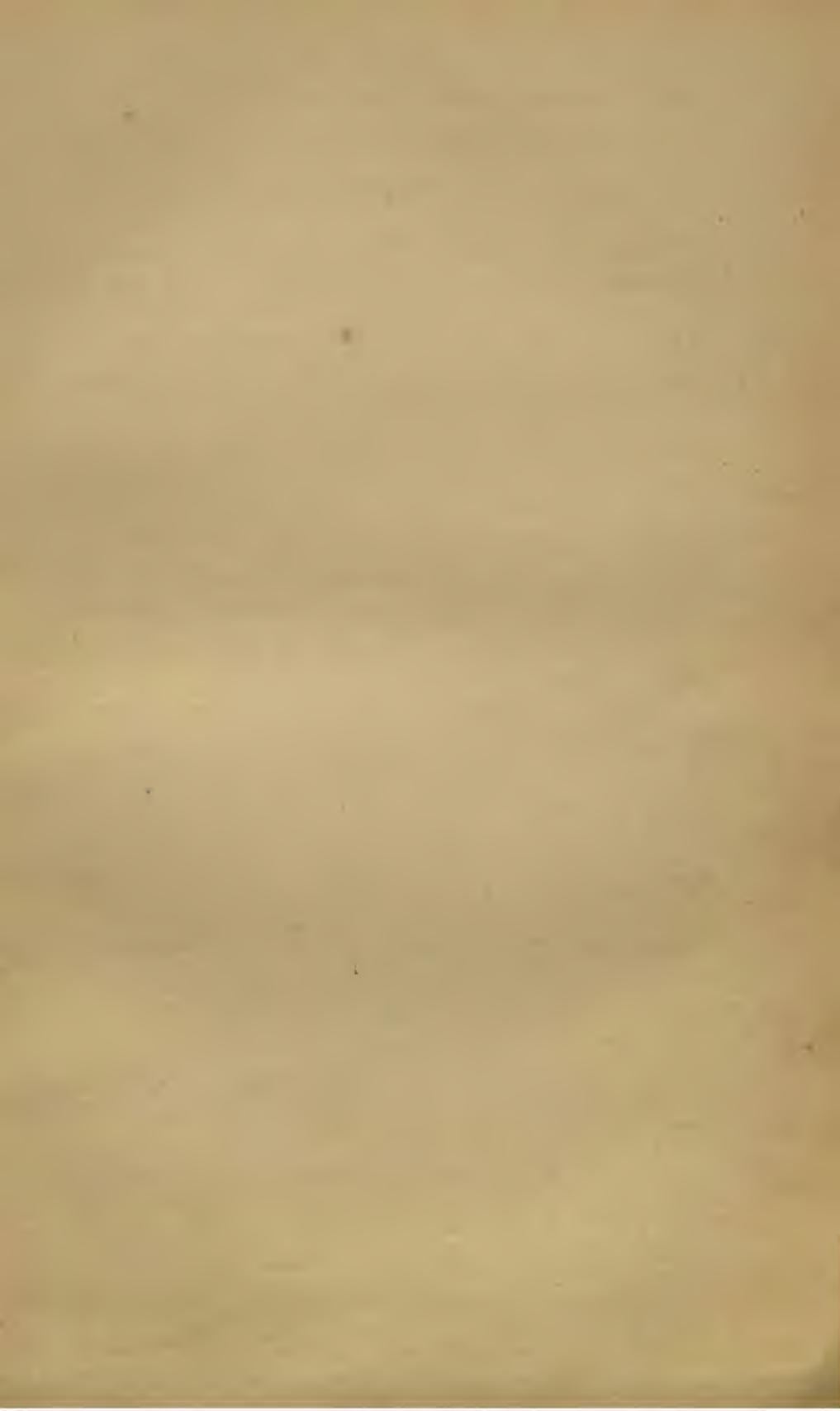
[† The dwarf incarnation, Vāmana Avatāra.]

[‡ Bhūdrakāli, a form of Pārvati.]

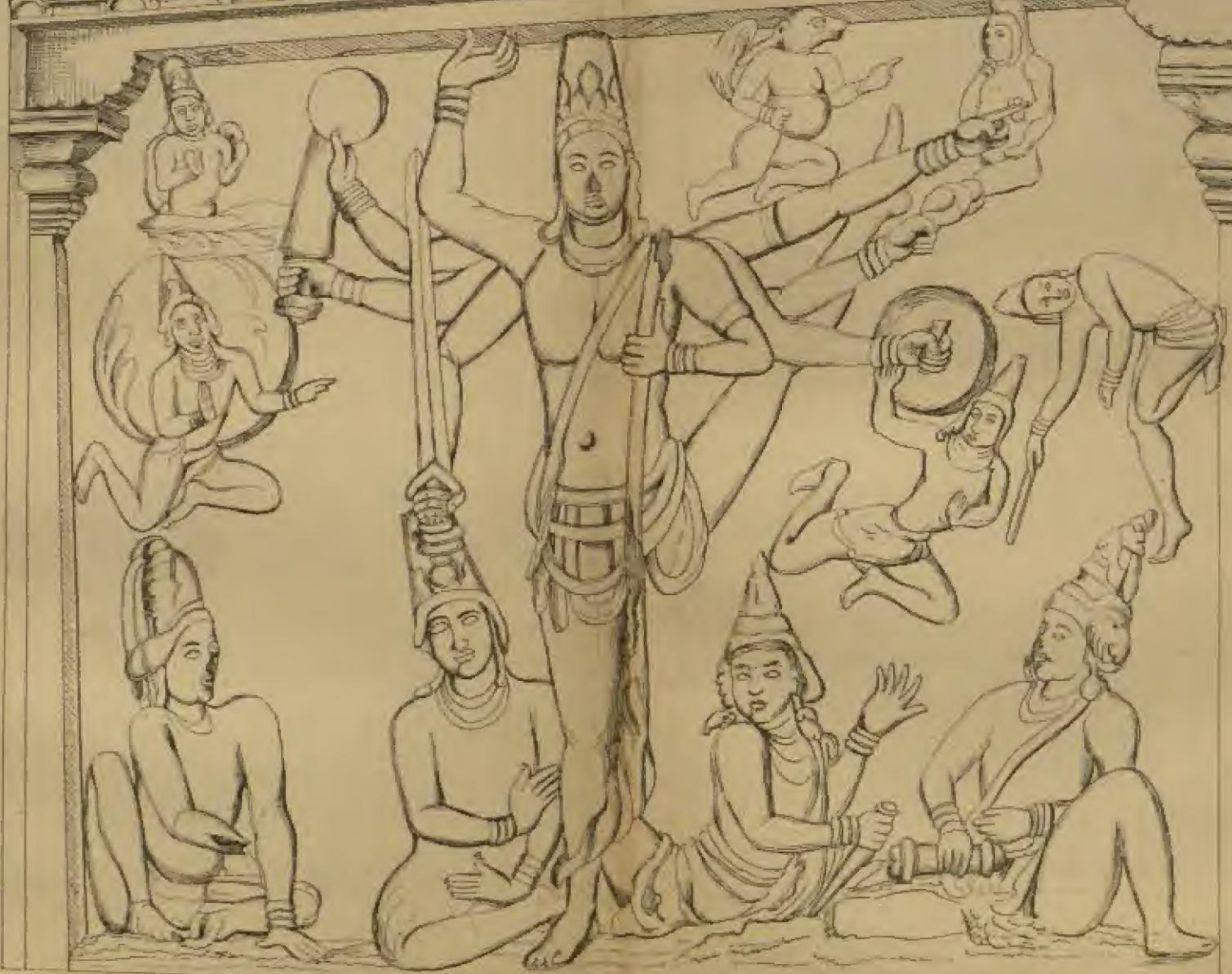
[§ Pārvati, as Devi.—Cp. plates 30 and 33 in Moor's Hindu Pantheon.—But the Vaishnavas call the figure Gaṇa Lakshmi.]

[¶ The writer has omitted to mention that the ceiling is painted.]

[|| See note * p. 34, *supra*.]







SCULPTURES AT MAHĀMALAIPŪR.

PLATE VIII.

N^o 1

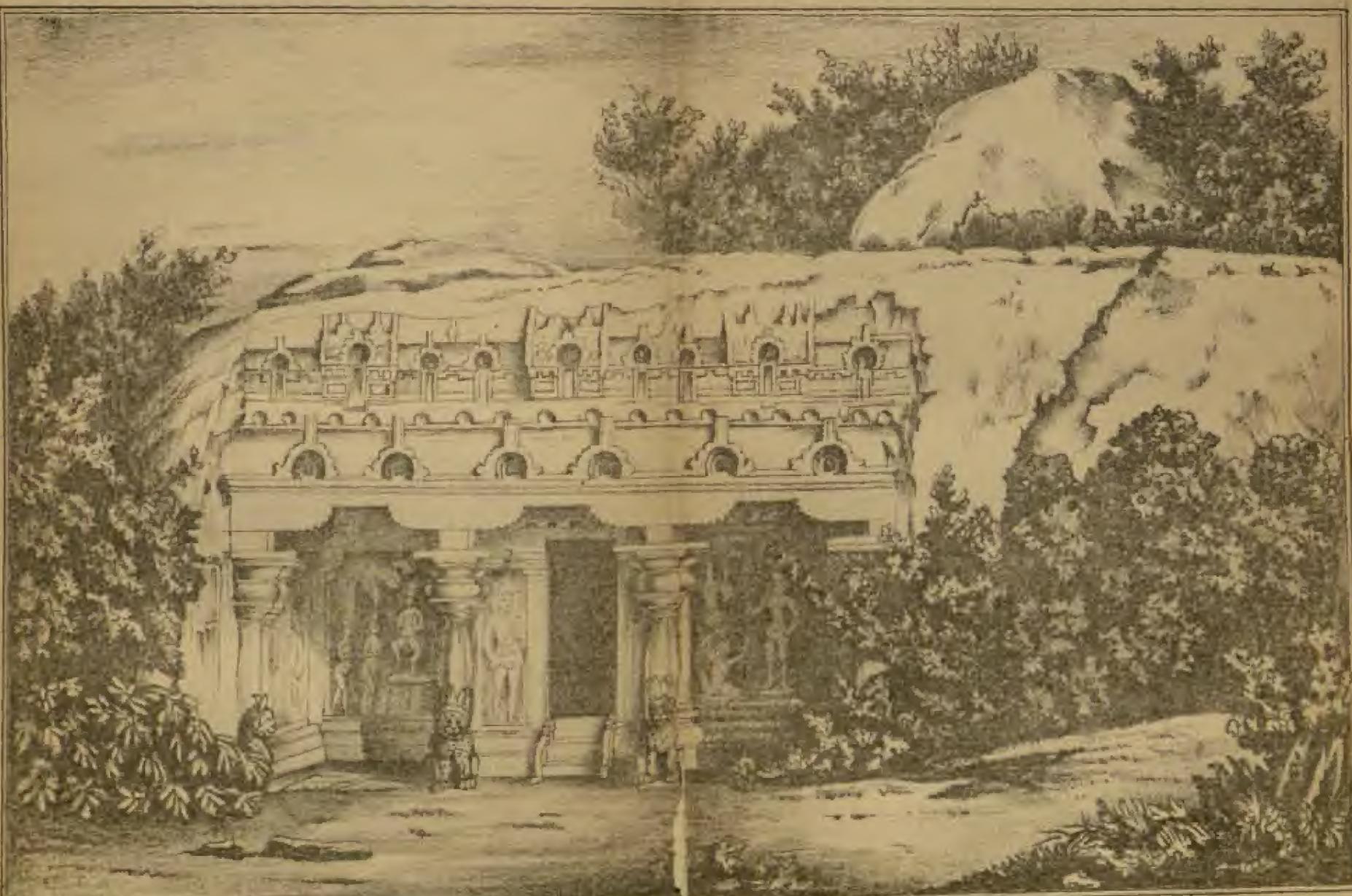


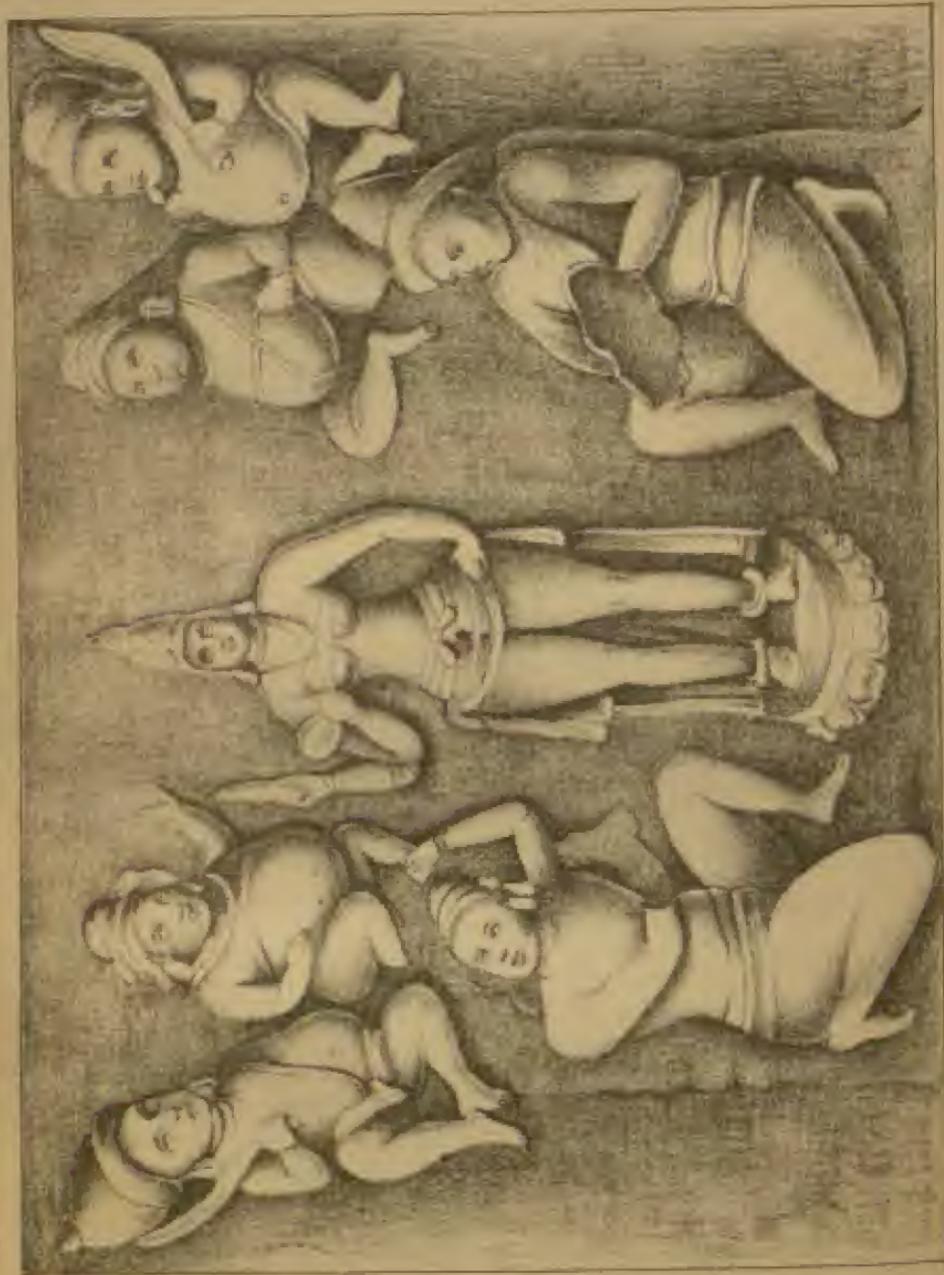
N^o 2.



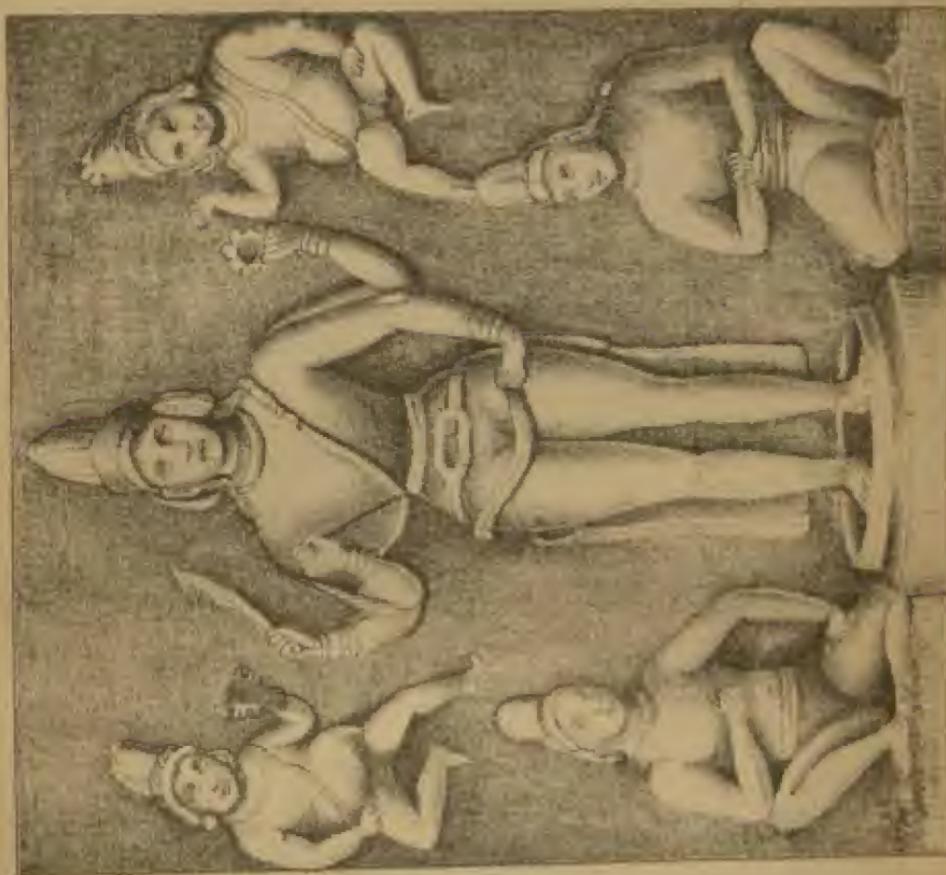
SCULPTURES AT MAHĀMĀLAIPUR

PLATE IX





No 5.



No 2



FIGURES SCULPTURED ON ONE OF THE RATHAS — MAHAMILAIPUR.

UPPER GALLERY — NORTH SIDE



UPPER GALLERY — SOUTH SIDE



WEST SIDE

UPPER GALLERY

EAST SIDE



FIGURES SCULPTURED ON ANOTHER RATHA

ON THE SOUTH SIDE, EAST CORNER



ON THE EAST SIDE, SOUTH CORNER

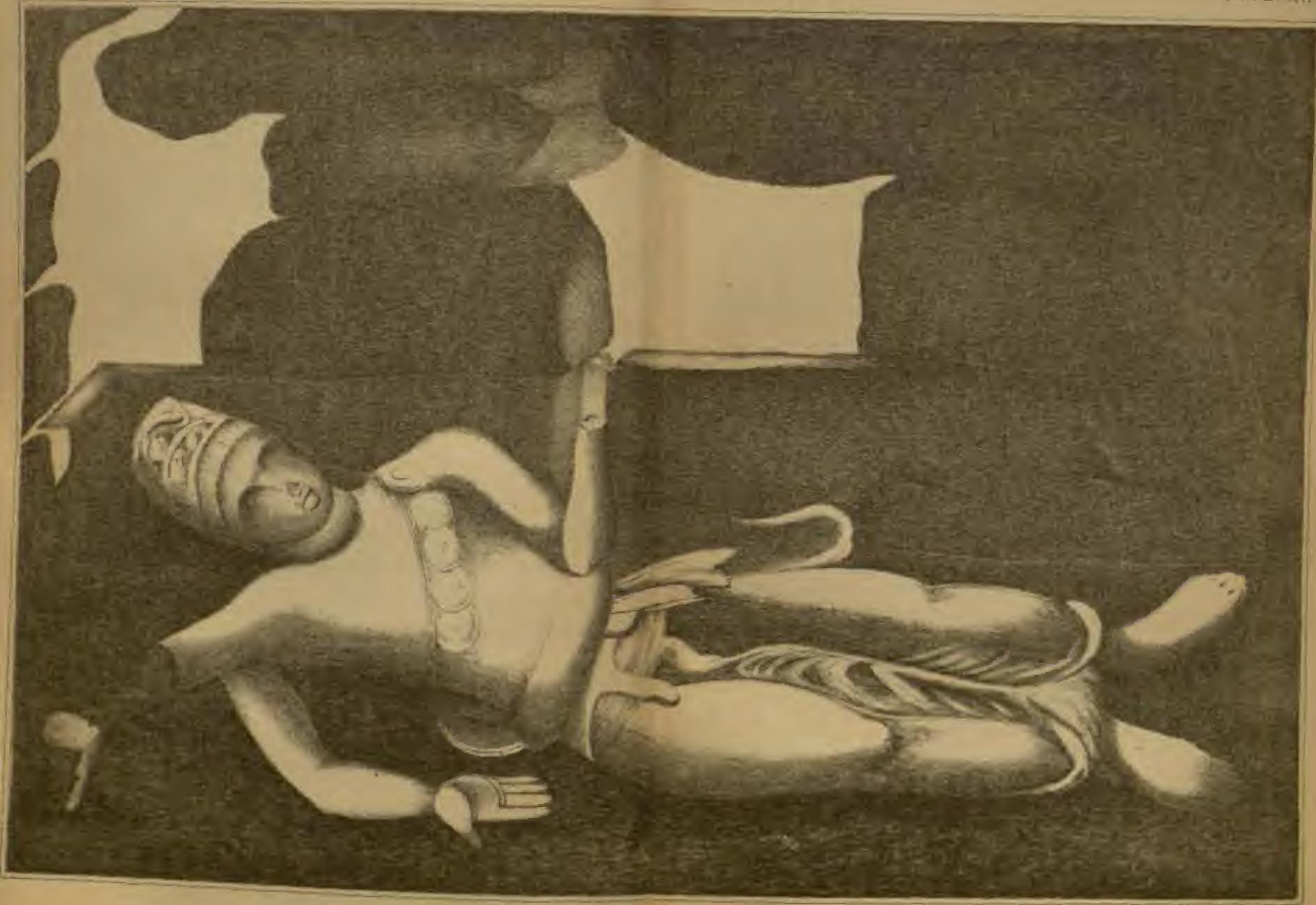


ON THE EAST SIDE, NORTH CORNER



SCULPTURES AT MAHĀMĀLAIPŪR.

PLATE XII



SCULPTURES AT MAHAMILAIPUR

N^o II

PLATE XI



supported on four columns, which rise from a platform elevated by three steps. (See plate XI., No. 1.) The shafts of the columns with the base are hewn from a single stone, and, including the capital, are twenty-seven feet in height.

The stone pagoda on the sea-shore, which serves as a land-mark for shipping, and is erroneously stated by Mr. Chambers to be built of brick,* is delineated in plate XI., No. 2; and the gigantic figure lying stretched on the floor in one of its recesses, in plate XII. At the time when this drawing was made, the figure was enclosed in a small chamber; but on a subsequent visit I found that the walls had given way, thus leaving it exposed to the open air. As a record therefore of the state of this pagoda and figure, I regard these drawings as not without value in the collection now presented to the Society; for such is the dilapidated condition of this structure, that the period cannot be far distant when it will no longer exist. The effects of the salt-water spray add much to those of time in hastening its decay.†

Whether this pagoda was dedicated to Vishnu or to Siva, I regard as doubtful: tradition favours the former supposition. At all events, the pillar which stands before it amid the spray of the sea is certainly not a *lingam*, as some suppose, but merely the *stambha* or post, which is found, I believe, fronting all Hindu temples of consideration.‡ That this pillar is now near the high-water mark is by no means a convincing

[* P. 10, *supra*.]

[† The writer greatly under-estimated the strength of this building. There is no probability of its disappearance.]

[‡ See note † p. 11, *supra*.—The Brahmins say it is a lamp-post, *Dipastambha*.]

proof that the sea has encroached here, for I see no reason why such a spot should not have been originally selected for its erection. If it be a fact, as mentioned by Bishop Heber, that the sea is receding from most other parts of the Coromandel Coast, it is difficult to conceive why it should advance in this place; such a local encroachment could only be effected by a change in the position of the land, and as the primitive rocks here appear on the surface, this cannot be admitted as a probable occurrence, unless under some violent convulsion of nature. Had the coast been of an alluvial formation at this spot, high tides might have advanced upon it with greater facility.

The five monolithic temples, situated about a mile to the southward of the village, have justly attracted the attention of all who have visited Mahāmalaipūr.

They are called on the spot रथः: *Rathas*, or sacred vehicles: but it is obvious, that they were never meant as imitations of those enormous wooden structures, which are so conspicuous in certain Hindu processions. They were probably intended to serve the purpose of temples; but bear evident marks of having been left in an unfinished state; for though highly ornamented on the outside, they have not been excavated within, being merely solid masses of sculptured granite remaining in their original positions.* For the general view of these Rathas, I would refer to Mrs. Graham's plate, which, together with Mr. Goldingham's description, will serve to

[* "The Brahmins found a group of granite boulders lying on the sea-shore, and have carved them into the form of temples, having all the appearance of structural edifices with the advantage of monolithic durability."—Fergusson, Rock-cut Temples of India. London, 1861. Intro., p. xviii.]

convey a notion of these curious remains of antiquity. Several of the basso relievo figures with which they are ornamented are represented in plate XV., and will be further noticed when I come to speak of the inscriptions which are placed over them.

OF THE INSCRIPTIONS.

Exclusively of a scrap of modern Telugu, very incorrectly designed and rudely sculptured on the floor of the Krishna Mandapam, and in consequence erroneously copied as ancient by Mr. Goldingham (see *Asiatic Researches*, vol. v. page 80),* I noticed three kinds of inscriptions at Mahāmalaipūr, two of which have hitherto remained undeciphered. It is also highly probable that three other kinds, which I shall have occasion to mention, are to be met with in this neighbourhood.

First. An ancient Tamil inscription is seen on a face of rock by the side of the inner entrance to the Varāhasvāmi pagoda, which is still in use. This would be legible throughout, were it not that a wall, which projects from the rock, cuts off a considerable portion of each line; on this account I did not consider it worth while to take a copy.† From what remains visible, it is certain that the inscription records a grant to the Varāhasvāmi pagoda of a quantity of land, the boundaries of which are very minutely defined, both as respects the property of others, and the cardinal points. The act of donation is attested by numerous witnesses, and the name of the donor is also mentioned. A perfect copy of this inscription might easily be made, if the wall which I have noticed were removed; and as the

[* P. 43, *supra*.]

[† Cp. Sir Walter Elliot's copy, *infra*.]

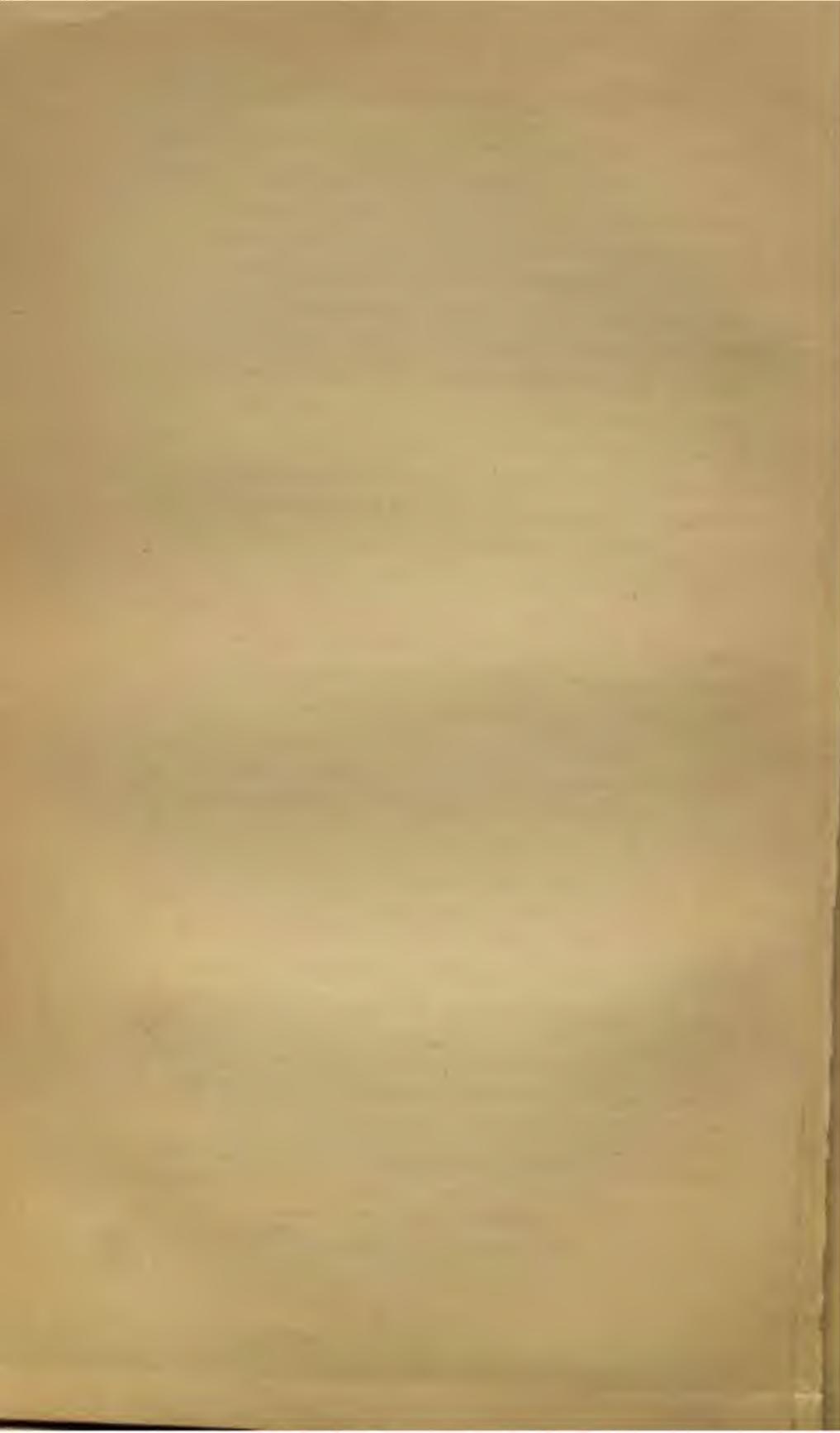
date might possibly thus be ascertained, I would suggest that the Madras Literary Society be recommended to take measures for effecting this object. In order to facilitate the task of deciphering this and similar records, I have drawn out an alphabet (see plate XIII.) from a careful collation of several ancient Tamil inscriptions.*

As it seems probable, from a passage in another ancient inscription hereafter noticed, that Mahāmalaipur was a *Siva-sthala*, I am inclined to consider the Varāhasvāmi pagoda as quite distinct, and probably of a different era from the antiquities,

* The changes which time has produced are in some letters very great; and where characters are so simple as those of the Tamil language, even slight alterations in form give rise to perplexity. I may adduce, as an example, the letter *ka*, the most ancient form of which was a Latin cross \dagger . In the course of time a top was added to the left side, and the cross bar was curved thus \ddagger . The next alteration was in the addition of a perpendicular line falling from the left extremity of the top \ddagger . The top was then extended to the right \mathfrak{F} , and by prolonging the extremities of the curved line, the modern letter \mathfrak{K} has at length been formed, or in a still more complicated manner as in the Grantha thus \mathfrak{K} . In its modern form \mathfrak{K} it might easily be confounded with the \mathfrak{G} which, though it now has a tail, was anciently written without one, thus \mathfrak{G} . Other examples might be given, but they suggest themselves on an inspection of the alphabet itself.

I cannot touch on the subject of ancient Tamil characters without remarking, that their extreme simplicity seems one among many circumstances, which indicate that the language is of very high antiquity. The Sanscrit of the south of India is written in characters (the Grantha) derived from the Tamil, but they are much more complicated, and therefore probably posterior in point of antiquity. The peculiar structure of the Tamil language, wholly dissimilar from the Sanscrit, its deficiency in aspirated consonants, its





properly so called, which belong to this place. The difference of language in the inscription, and the circumstance that the pagoda is a built structure projecting from the face of the rock, and not an excavation, increase the probability of this conclusion. It is not unlikely, however, that there may exist in the sanctuary a subordinate sculpture representing the Varīha Avatāra like that of Krishna and the Gopālas in the Krishna Mandapam, and of equally ancient date, and that a roof and walls may have been thrown out from this rock, and a temple thus formed.* The Brahmans on the spot did not permit me to enter the sanctuary to ascertain this point.

Throughout this Tamil inscription the place is called Mahāmalaipūr, which signifies the city of the great mountain, evidently with reference to the rocky eminence in the vicinity. This indeed cannot be called a great mountain on account of its size: but the word *maha* may refer to greatness of sanctity, or renown, with equal propriety.

To designate the village Mahābalipuram, the native name at the present day, is therefore an error, which has led to the assumption that this was the capital of that renowned giant Maha Bali, whose kingdom, if it ever actually existed, was on the

possession of letters and sounds not found in Sanscrit, its division into dialects, one of which contains but few words of Sanscrit derivation; and lastly, its locality at the southern extremity of India, would seem likewise to indicate an independent origin, and one of at least equal antiquity with the Sanscrit itself; but this is a subject foreign to that now under consideration, and deserving a more lengthened discussion than the limits of a note will allow.

[* This supposition is correct; a temple has been built round an ancient sculpture on the face of the rock, representing the Varīha Avatāra.]

western coast of India, where he is still honoured by an annual festival.

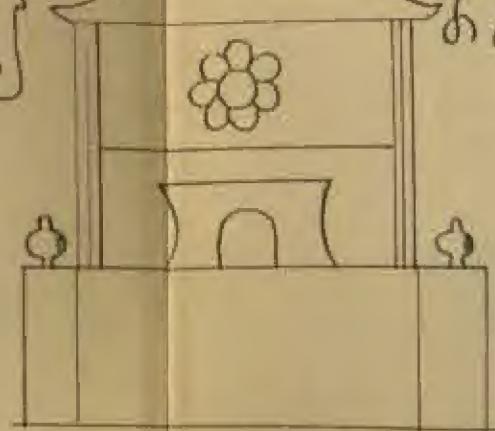
A second kind of character found at Mahāmalai-pūr is in a small monolithic pagoda,* now dedicated to Ganesa,[†] and situated on the north side of the hill. It is contained in an inscription (see plate XIV.) of considerable length, but is so faintly cut, and on such rough granite, that the fac-simile which I have furnished, however imperfect, cost me several days' labour to trace.[‡] One of the Jain Brahmans, in the employ of Colonel Mackenzie, had such a knowledge of ancient characters somewhat similar to

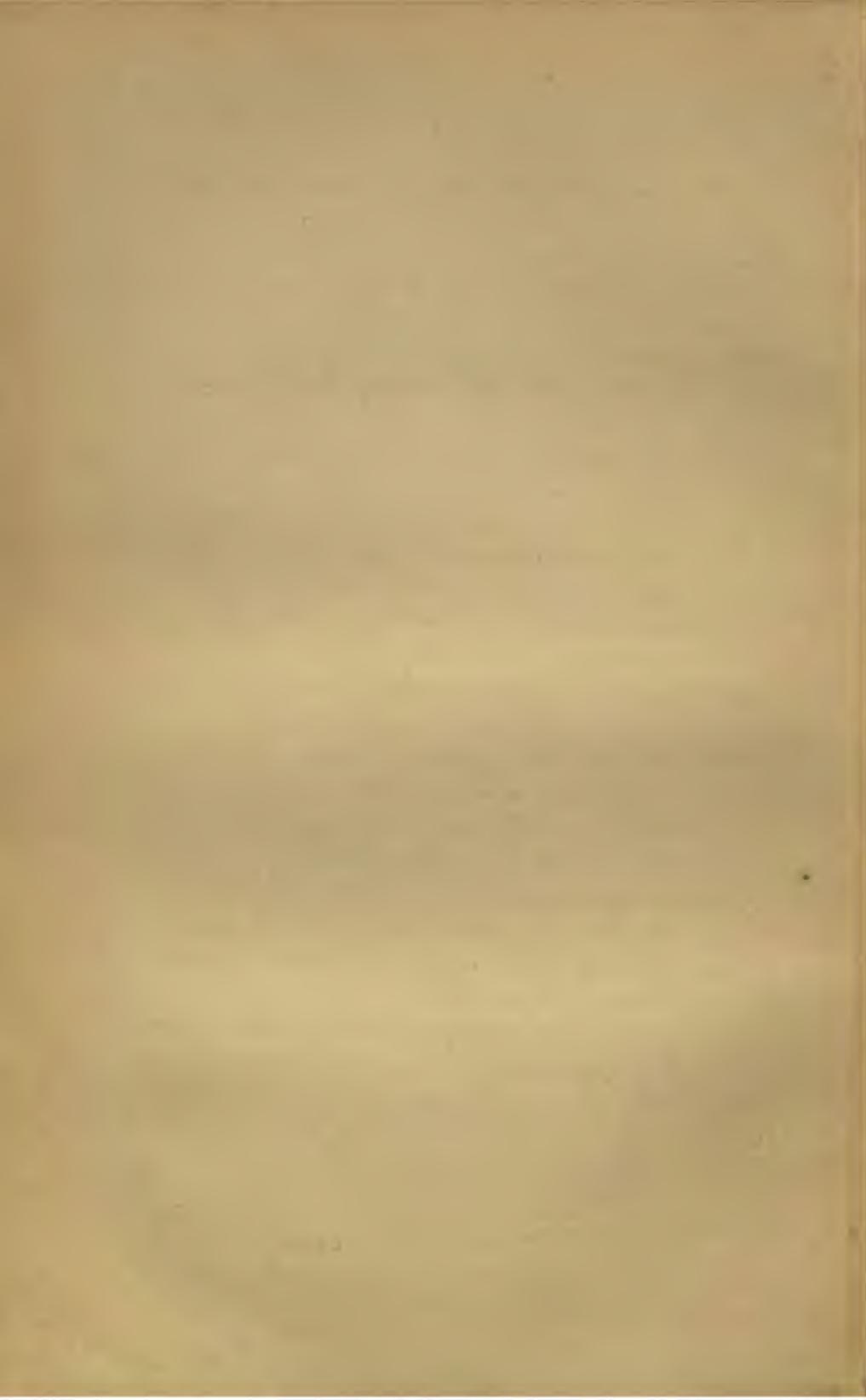
* Mrs. Graham gives an engraving of this small pagoda, which she says is called the Tir of Arjuna, and she explains the word *Tir* (properly *Tēr*), to mean a place of religious retirement. The explanation is erroneous, as the word *Tēr* signifies, in Tamil, a car or sacred vehicle, corresponding with the Sanscrit *Ratha*.

† When Mr. Goldingham wrote his account, this pagoda contained a *lingam* (see his first paragraph [p. 30 *supra*]), so that it has passed from the *Saivas* into the possession of the *Vaishnavas* since that period. § Brahman families of both sects reside on the spot.

‡ In this character there are two forms of affix for long *a*, used indifferently as convenience may suggest. Thus, in the first stanza, we find the syllable (का) *kā* in the word *kramam* (कारणम्) made thus कः; while in the eighth stanza the same syllable in the word *kima*(काम) is made thus क॒। The letters *p* (प), and *s* (स) seem similar in form; but perhaps some slight difference may have escaped my observation. In modern Grantha, an inflection in the middle of the character makes the difference between *s* and *p*, thus ॒॒॑, ॒॑। So also in the ancient character, the inflection may have been greater in the *s* than in the *p*, thus ल॒॑ and ल॒॒; but I have not upon this supposition felt authorized to depart from the copy which I made on the spot.

[§ An old *Vaishnava* Brahman tells a different tale: he states that the *Lingam* was taken away, (with an image of *Hari*), by Lord





this, that on visiting the spot with me, he succeeded in deciphering a great part of this inscription, the language of which is Sanscrit. The following is a translation of the ten slokas which were intelligible, while about two verses at the end were left undeciphered :—

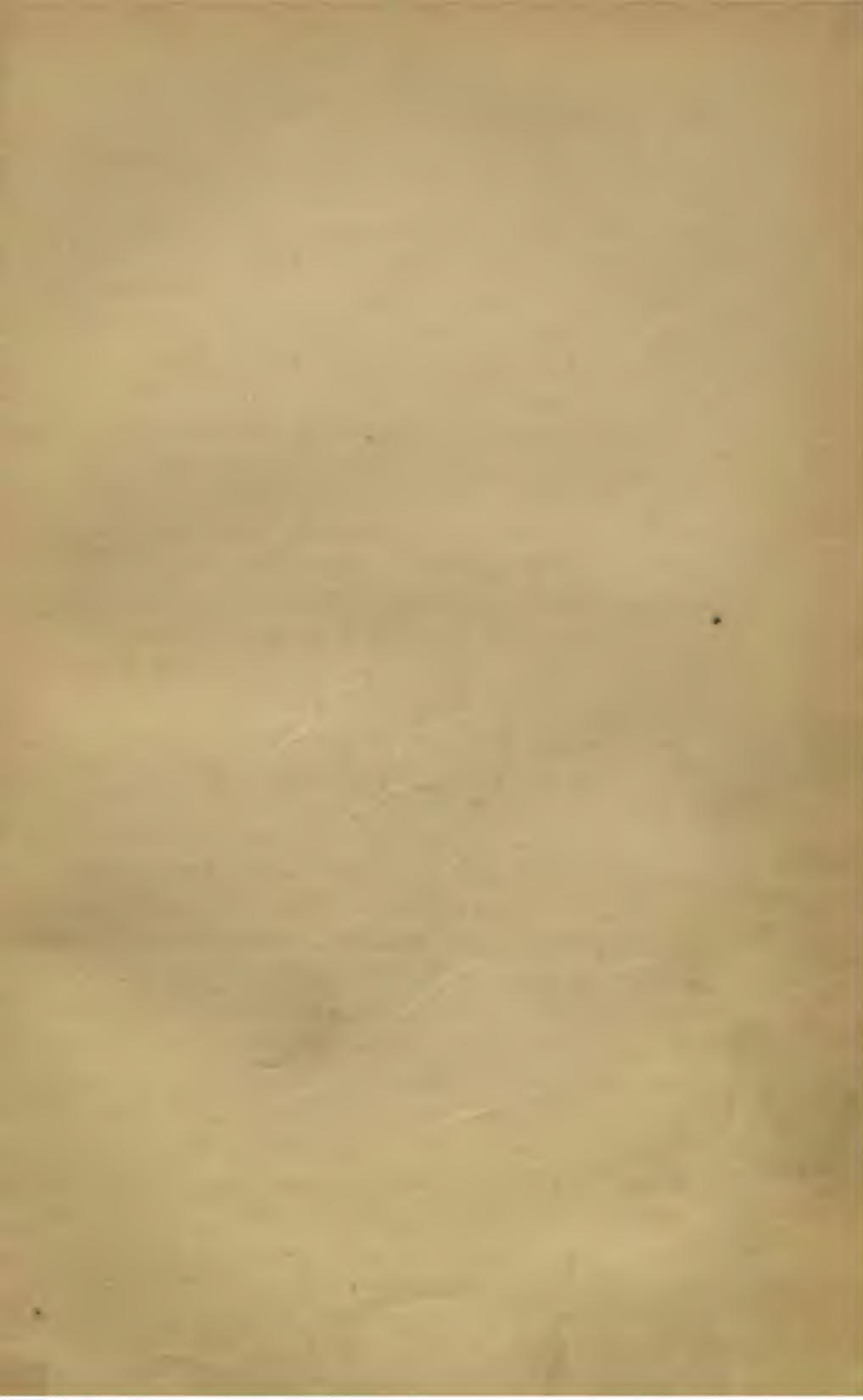
1. May the cause of creation, existence, and destruction, which is itself without cause, the destroyer of Manmatha (desire), be propitious to the desires of the world.
2. May he who is united with Umā, of many kinds of illusion, without quality, the destroyer of evil dispositions, of incorruptible wealth, the Lord of Kubera, be counted excellent.
3. May that deity (Siva) protect us all, who is the seat of prosperity, and by whose means Kailāsa disappeared and descended to Pātāla, yielding by its weight, which he caused on account of its being with (supported by) the ten-faced (Rāvana).
4. May he who bears Siva in his mind engrossed by devotion, and the earth on his shoulders, with as much ease as if it were an ornament, long prevail.
5. By that king of satisfied wishes, with crowds of conquered enemies, who is known by the name of Jayarana Stambha, this building was made.

Hobart (?) and sent to England, Lady H. giving 20 pagodas to the villagers as a consideration! Lord Hobart was Governor of Madras from Sept. 1794 to February 1798. Mr. Goldingham's account was published in the latter year.]

6. May that fear-inspiring, good-giving, desire-destroying Siva, to whom the earth, space, the moon, fire, the sun, &c., are a body, be victorious.
7. The good-faced among nations (the beauty of the world) sprung from a mother bringing forth heroes, remains without doubt in a place of lotuses, full of sacred waters, and is adorned with all sorts of precious stones.
- 8 and 9. Siva, the beautiful, sits in the broad lake Siras which teems with (*lit.* is a mine of) lotuses resembling variegated gems, and is full of water for sprinkling the fortunate and much-loved Kāmarāja, who puts down the pride of his enemies, who is the source (receptacle) of glory, and is earnest in worshipping Siva.
10. He (Kāmarāja) who dwells on the heads of kings, caused this temple of Siva, which resembles the temple on Kailāsa, to be erected for the happiness of the earth.*

I have lately received from Madras two ancient inscriptions purporting to be from the neighbourhood of Mahāmalaiपुर, and two also have been kindly furnished me by Colonel De Havilland. Of these four, two appear to be identical, which reduces the number to three. Their precise localities I have not the means of knowing, with the exception of one, entitled by Colonel De Havilland, "Sanskrit inscription engraven on the north side of the verandah of a pagoda excavated out of the solid granite, two miles north of Mahābalipuram." All

[* See Appendix.]



三

V. 2.

क्षीयन्त्रित्वापस्त्रिवृद्धिर्यज्ञायः
मुर्दिः कायग्न्यालग्नवर्घं ग्रावः ३
अस्त्रिक्षक्षेष्वा पुलिरित्वापुज्जु
क्षेष्वसाम्येष्वपाप्यः मित्र आश्रिमं कुः ४
नवेदं ग्रावः सेष्वाख्येष्वत्तिप्राप्तः
क्षेष्वाभ्यग्न्यालिक्षुत्तां युप्तिशृणु ५
भुक्षियेष्वापव्याख्येष्वत्तिप्राप्तः
दोष्टां ग्रावः त्रित्वालिमित्रिप्राप्तः ६
अस्त्रियन्त्रिः परिविश्वलपरिविश्वल
प्रियप्रकार
द्विप्रज्ञिलिमित्रिग्रावलप्रियलिमित्रिः ७
(त्रित्वालिमित्रिप्राप्तिः ८)

三

THE SAME IN MODERN BHANTRA AND DEVĀNAGARI

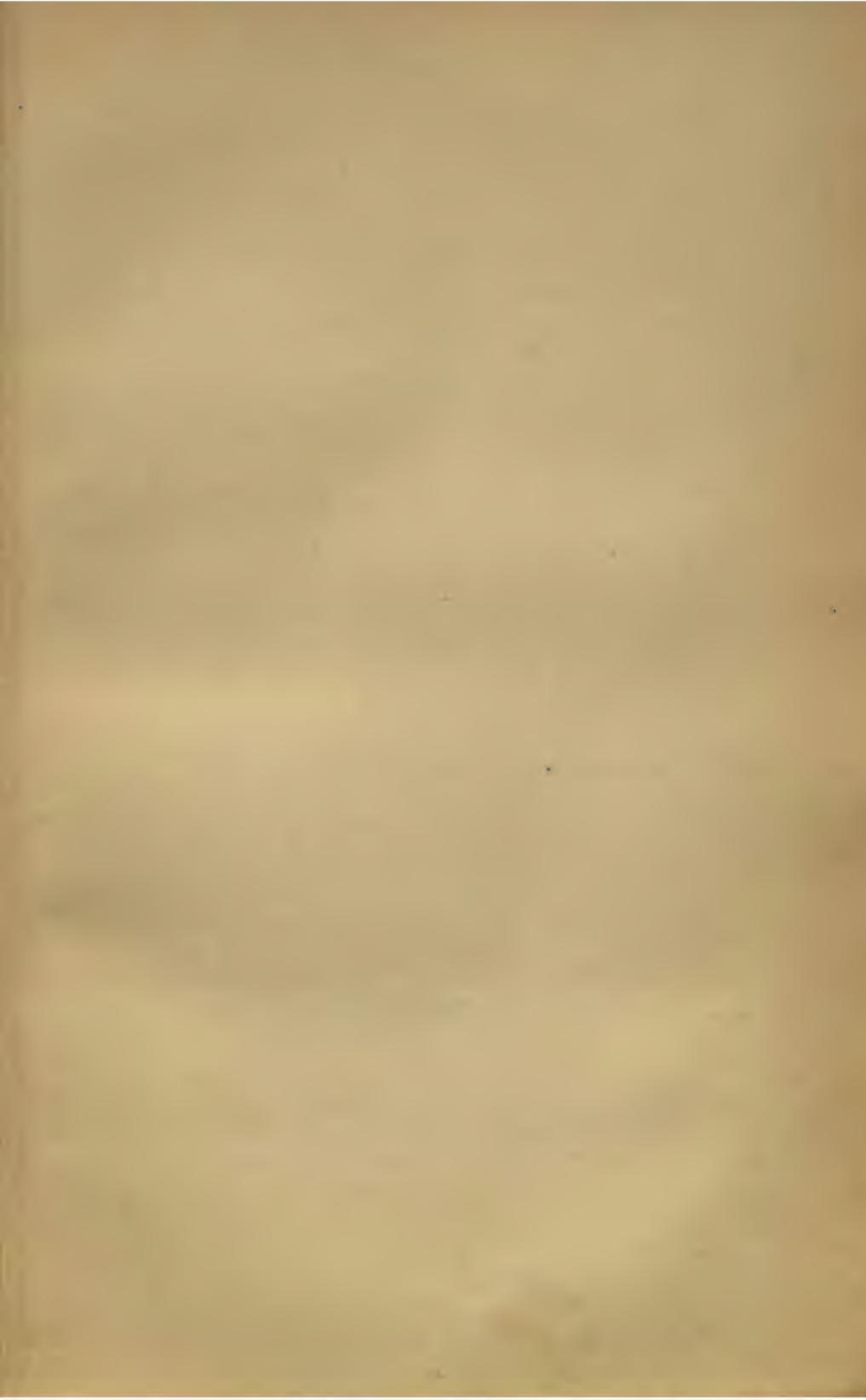
ஸ்ரீதோஹாபீஸு விஷநு சௌபர்ணவா பிளகா ॥
 ஸ்ரீதேவீகாமீகாகந வெளியூறா ராமாதேவா திதி - १५ ॥
 மதிவெலிக் ஜெலா வழுஷே அநிது ராதா ராமா காட்டா ॥
 ஆதோ விஶா மே லூர ரீசவ ஸ்ரீராமை வாவிஶா காங்கா ॥ १६ ॥
 கேதா மாகா பரிதூ சா தொபா பாதா வதா வதயா வாவ :
 கேகலா வா ரீஜி ராமை ஸ்ரீதா ஜாதி தீஜதா - ॥ १७ ॥
 வாதி புஜோன கீதலூ பாபா வா வா வா வா வா வா வா வா ॥
 செஷ ராமை வா ॥ १८ ॥
 காதி வா ॥
 வா ॥ १९ ॥
 வா ॥ २० ॥

श्री महोत्तमकामस्य द्विषद्वर्षीपहारिणः ।
 श्री गिर्धेकामरागस्य हारधनमंगि नः ॥
 जगि वेकजलापूर्णे वित्ररना बुजाकोे ।
 आज्ञे विशाले स्त्रमुखः शिरस् रमि रांकरः ॥
 तेनेदं कारितं रात्रो विनं भूवेय भुवः ।
 कैल्पा समधिरनि भूमृतां भूष्ट्रिनि हृता ॥
 भक्ति प्रकृण मनसा भवं भूषणलीनया ।
 दोष्णाचयो भूवेष्ठे जीगास श्रीभरस्विरम् ॥
 अनिरणचणुः पतिरवनि भुजा मनिरण चणुष्वर मिरम
 (करोन)
 हिमगिरितनया युराणसहि तो निवन्तकृत भवि
 (भवित्वपरापति) ॥

writing, whereof two (plate XIV. and plate XV., No. 1.) are, in my opinion, ancient forms of the Grantha, or that character in which Sanscrit is invariably written in the south of India, and in which alone I was able to procure books for study at Madras. The other two will probably be considered as species of ancient Devanâgari. (See plate XV., Nos. 2 and 3.)

This variety of character, with identity of matter, leads me to think it probable that the inscription itself was a kind of general proclamation sculptured in different places, and modified, as in my inscription, to render it applicable to local circumstances. Whether it will throw light upon the history of Mahâmalaipûr, containing as it does the name of the sovereign who founded the temples to which it has been affixed, is a question which I must leave to be examined by those who have studied the ancient dynasties of the south of India.

A third kind of character at Mahâmalaipûr, or a sixth kind, if we reckon those received from Madras and from Colonel De Havilland, is to be found in the inscriptions over the basso-relievo figures which ornament the monolithic pagodas already mentioned as situated to the southward of the village, and of which several are represented in plate XVI. Neither the Jain Brahman employed by Colonel Mackenzie, nor any other native of India who had seen these inscriptions, was able to decipher them, or to offer any conjecture as to the language in which they were written; and even the learned Mr. Ellis, after repeated visits to this place, was equally unsuccessful in his endeavours. Mrs. Graham, indeed, states that Colonel Mackenzie had found a Brahm-



ORIGINAL	THE SAME IN DEVANAGARI	ENGLISH TRANSLATION
ଶ୍ରୀନାର୍ଦ୍ଦିନ: ଖୁଣ୍ଡଲୁତାଣ: । ପାର୍ଵତୀଙ୍କିଳି :	କାମଳ କିନ୍ତୁ ପ୍ରମେୟମାୟ: । ମକଳକଳ୍ୟାଣ: ।	Following is Karmâ - of incomplete residecl division. The all fortunate.
ଶ୍ରୀନାର୍ଦ୍ଦିନ: ଶ୍ରୀପ୍ରତ୍ଯେଷମାଧୀଃ । ଶ୍ରୀରାଜପାତ୍ରାଃ ଶ୍ରୀଲଖ୍ୟଃ ।	ଶ୍ରୀନରସିଂହ: ଅପ୍ରମିଳନଶାସନ: । ଭୁବନଭାଜନ: ଶ୍ରୀମେଘ: ।	The King Man known of irre- sistible authority. The Muni sage. The cardboard
ଶ୍ରୀଗୋଟିଃ ପଟ୍ଟନାନ୍ଦିଙ୍ଗଃ । ୪୫	ଶ୍ରୀରଭକ୍ତି: ମଦନାଭିରାମ: । ଵିଦ୍ଯି ।	The form in faith. The beautiful as Karma Devi. The Agent. (a name of Vishnu.)
ଶ୍ରୀଗୁରୁ । ଶ୍ରୀରାଜପାତ୍ରାଃ ।	ଵିଭାନ୍ତ: । ଵିଦ୍ଯି ।	The confused. The Agent.
ଶ୍ରୀନିଧି । ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ଶ୍ରୀନିଧି: । ନିରହର: ।	The abode of Prosperity. The unanswerable.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି । ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କିତ: ।	ନନ୍ଦନ ମନୋହର: । ସର୍ବତୋଭାର: ।	The delight of the eye. The universally benevolent.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ଲକ୍ଷିତ ।	The Lovely.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ସତ୍ୱପରାକ୍ରମ: ।	The truly valiant.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ଶ୍ରୀ ନରସିଂହ: ।	The holy Man from Victorious 4 th Avatar.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	? ? ? ଭାର: ଶ୍ରୀଭାର: ।	??? Bharah. A name of Vishnu the dear cherisher.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ଭୁବନଭାଜନ: ।	The Muni sage.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ପରାଯତ: ।	The Lord. (a name in the South of India.)
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ଭ୍ୟାନ୍ତର: ।	The terrible destroyer.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ବାସ: ।	The crooked. (a name of Lord.)
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ଆନିମାନ: ।	The unanswerable.
ଶ୍ରୀନାର୍ଦ୍ଦିନଙ୍କି ।	ଶ୍ରୀ ଅଯନଲକ୍ଷମିପତ୍ରବେଶନ ଵିହାରମୋଜନ: ।	The happy Bhagavat. It were the last birth of Lord moving spiritually.

man who read the character so as to pronounce the sounds, but did not understand the language they express. Whether any person did actually thus impose on that gentleman, or whether Mrs. Graham has confounded these inscriptions with the last, I cannot determine, but it is quite certain that, if any person had been able to decipher the character, he would, without any difficulty, have discovered the language to be Sanscrit. It was by assuming this to be the case, that I succeeded in deciphering these inscriptions.*

I beg now to lay them before the Society, together with a transcript in Devanagari, and a translation. (See plate XVII.)

It is to be regretted that these inscriptions, instead of containing general information respecting the origin or date of the sculptures, are merely epithets applicable to the figures over which they are placed. At the same time we should remember that their brevity and position, having led to the assumption that they were names of deities, thus rendered the task of deciphering them somewhat less difficult. Unimportant as they are in themselves, a knowledge of them may lead to the acquirement of useful or curious information to be drawn from other sources, and I trust that the Society will indulgently consider the utility of this research, not

* There is one instance, as will be seen on a reference to plate XVI., in which the characters are of the same kind as those in the inscription of the Ganesa pagoda, a proof that both were in use at the same period. It is probable therefore that one was the round, and the other the square form, analogous to the two varieties of Pâli and Ariyam.†

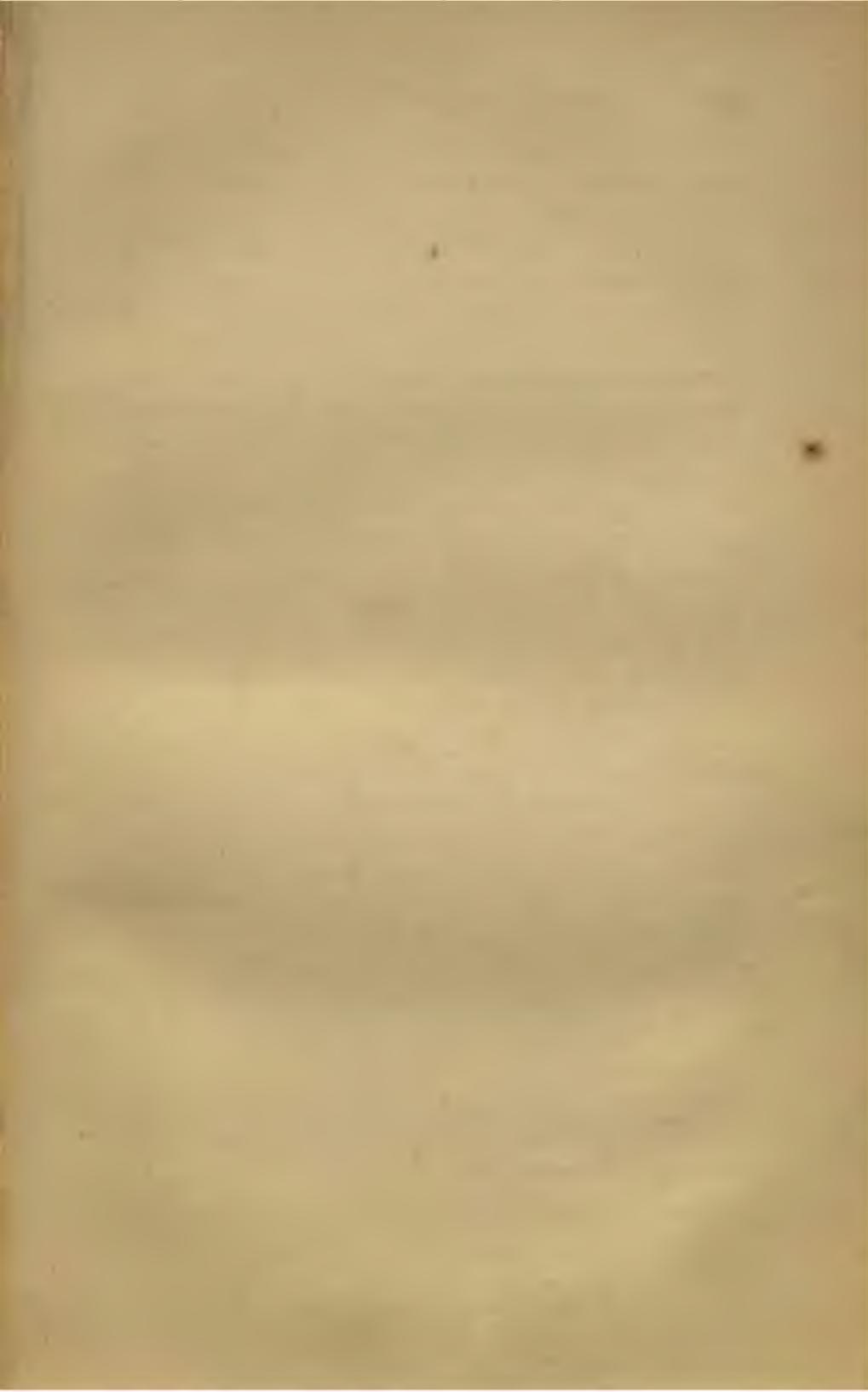
[† Ariyam is the round, modern Malayalam character.]

so much with reference to the information actually obtained, as to its general subserviency to the purposes of history.

There are certainly no historical monuments in India more decidedly authentic than the copper and stone inscriptions found in such abundance in many parts of the country, and it is advancing one step to have determined that these, however different the characters in which they are sculptured from those in use at the present day, are all in the Sanscrit language, in which so little change has taken place in the lapse of ages, that, when once we have succeeded in the task of deciphering, all difficulty is at an end, and the record of a remote antiquity is placed intelligibly before us.

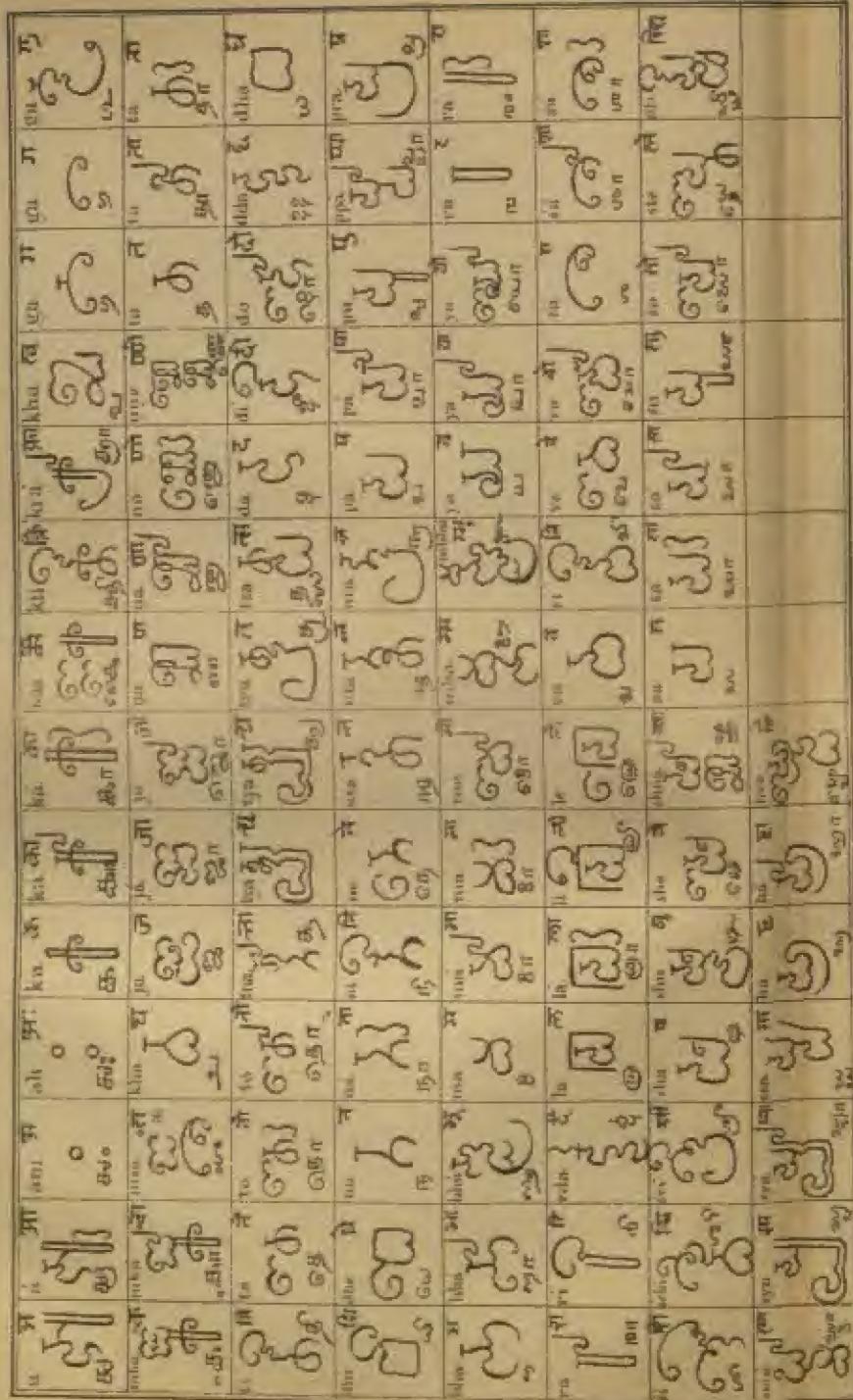
These inscriptions, and those at Kenerah in the island of Salsette, one of which, with the modern Sanscrit, and a translation, I laid before the Society on a late occasion, are perhaps the most ancient, at least the most dissimilar from characters at present in use, which I have met with ; and I think myself therefore warranted in concluding that there are no inscriptions of Hindu origin to be found in India which may not, by attentive study, be deciphered, and by the assistance of learned natives, afterwards interpreted.

With a view to rendering the characters of these deciphered inscriptions generally applicable, I have added two tables (plate XVIII.) : the one containing all the characters found in the inscription in the Ganesa pagoda ; the other, those met with over the basso-relievo figures on the Rathas.

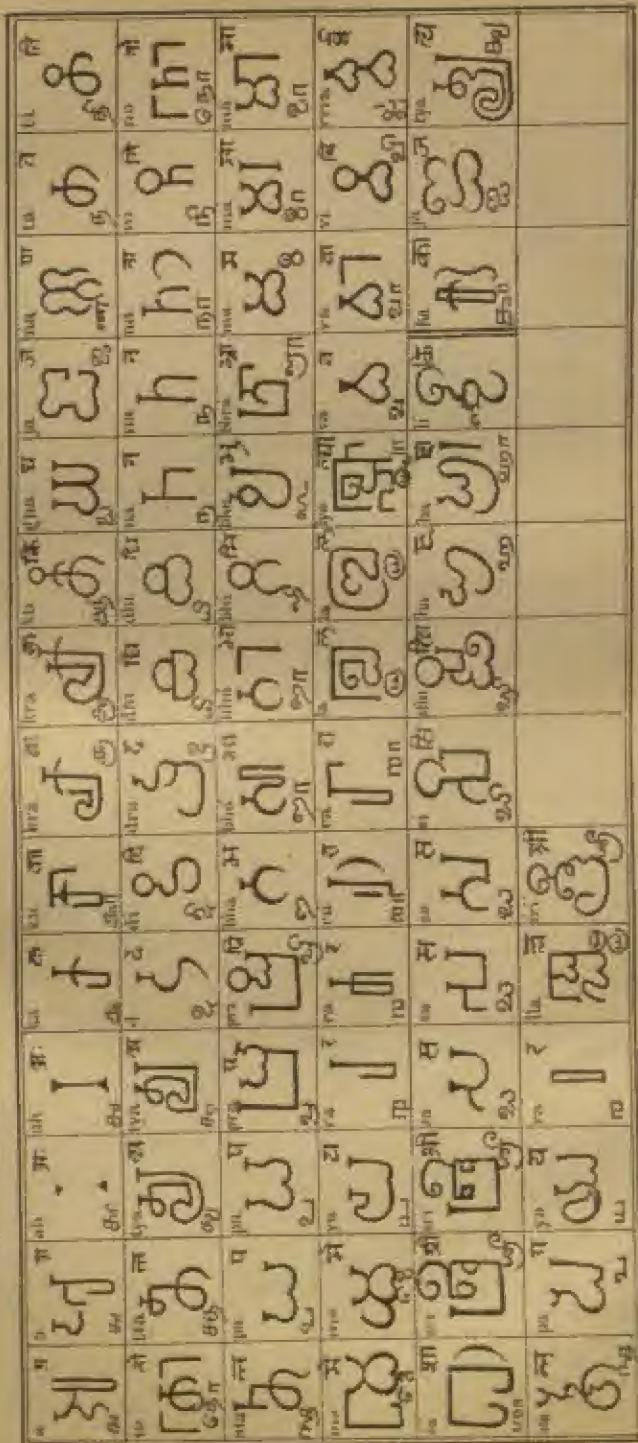


CHARACTERS OF THE ANCIENT INSCRIPTIONS IN THE BRAHMI, KAGADA, AND MAHARASHTRI,
WITH THE CORRESPONDING CHARACTERS IN ROWS OF VANGARI AND CHANDRA.

PLATE XVII.



CHARACTERS OF THE ANCIENT INSCRIPTIONS OVER THE BAS-RELIEF FIGURES ON THE PALTAS AT MAMALADURUM,
WITH THE CORRESPONDING CHARACTERS IN ROMAN, DEVANAGARI, AND GRANTHA.





IV.—*A Guide to the Sculptures, Excavations, and other remarkable objects at Māmallaipūr, generally known to Europeans as "the Seven Pagodas," by the late Lieutenant JOHN BRADDOCK, of the Madras Establishment. To which are added some Archaeological Notes, by the Reverend WILLIAM TAYLOR, and a Supplementary account of the remains at Sālwan Kuppam, by WALTER ELLIOT, Esq.,* of the Madras Civil Service.—Communicated by the Reverend GEORGE WILLIAM MAHON, A.M., Garrison Chaplain, Fort St. George.*

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IN the month of June 1840, I accompanied a small party of friends on a visit to the remarkable remains at Māmallaipūr. As our excursion, from its necessary brevity, was likely to prove one of amusement rather than of antiquarian research, and the large quartos of the Asiatic Society are somewhat cumbrous, we borrowed from our friend Mr. Braddock a little pamphlet published by him some years before, which at once served as a guide to what was worth seeing, and explained to such of us as were but slightly acquainted with Hindu Mythology, the subjects and allusions of the various sculptures.

[* Now Sir Walter Elliot, K.C.S.I.]

On our return I expressed to Mr. Braddock a desire that he should undertake a fuller account of the place, and suggested that it should combine the useful and entertaining properties of a Guide Book with the more important lucubrations of the scholar. As topics for the latter I named a more satisfactory account of the Inscriptions, and some information, if obtainable, as to the history of Māmallaipūr and the origin of the excavations and sculptures. With his habitual modesty he seemed to doubt his competency to deal with the latter subjects, but promised to revise and dilate his former paper. I then suggested that he should solicit the assistance of his old and valued friend, the Rev. W. Taylor, in ascertaining something of the history of the place. This gentleman, so well known as an accomplished oriental linguist, having been recently engaged in the examination of the Mackenzie MSS., might, I thought, have discovered amongst them some information tending to throw light on so interesting a subject. Mr. Taylor, it will be seen, has responded with equal good feeling and ability to the request so made to him; and his notes, appended to Mr. Braddock's paper, must be considered as a most valuable addition to it.

As Mr. Braddock proceeded with his work he forwarded the rough sheets for my perusal, with a request that I should suggest any alterations which my more recent visit to the place might enable me to do. The paper was scarcely completed, no time had been granted for revision, I had not even seen its concluding sheets, when the amiable and talented writer was hurried away by one of those rapid attacks which disease sometimes makes on European

constitutions in this climate : and I was called on, all but unexpectedly, to perform the last sad offices for one whom I had so recently seen usefully and actively employed. A marble tablet erected in the Church at Vepery by public subscription, serves to perpetuate the memory of this worthy man ; and at the same time to evince the general sense of his Christian virtues, of his scientific acquirements, and of his constant readiness to employ them for the public good.

Some months after Mr. Braddock's death, I was requested by his family to revise and prepare for publication his papers on Māmallaipūr ; a task which I have undertaken not without great diffidence. Had my lamented friend survived, he would, I doubt not, have made many emendations in them, which cannot on many accounts be done by another hand.

It will be seen that neither Mr. Braddock nor Mr. Taylor has treated of the *Inscriptions* at Māmallaipūr, otherwise than incidentally. Those who wish for some account of them, may be referred to the valuable article by Dr. Babington in the 2nd Volume of the Transactions of the Royal Asiatic Society. He says that he noticed three kinds of inscriptions at "Māhamalaipūr," two of which have remained undeciphered, and that it is highly probable that there are other kinds to be met with in the neighbourhood. The first he alludes to is an ancient Tamil inscription on a face of rock, by the side of the inner entrance to the Varāhasvāmi pagoda (No. 29 in the Map.)^{*} He gives no copy of it, but states that "it records

[* Plate XX.]

a grant to the Varâhasvâmi pagoda of a quantity of land."* The language of this inscription renders it doubtful whether it is of earlier or later date than some of the others, which are in Sanscrit. Dr. Babington says that throughout this Tamil inscription the place is called "Mahâmalaipûr," which he translates "city of the great mountain," adding that the word Mahâ may imply "greatness of sanctity or renown." This if correct might be adduced as proof of the more recent age of the inscription; for the hill is by no means remarkable, otherwise than for the "sanctity or renown" which the sculptures may have procured for it. It will be seen, however, that the Rev. W. Taylor speaks of two inscriptions, in which the place is called Mâmallaipûr, with two *l*'s, and if this orthography is correct, which he seems to think it is, the translation of Dr. Babington is of course overthrown, since *malkai* does not mean "hill." The present name of the place in common use appears to be Mâvalavaram, and not Mahâbalipuram, as some have stated. The latter mistake can scarcely be regretted, however, by those who have perused the pleasing fiction which the poetical talent of Southey has embodied in his "Curse of Kehama."

The second kind of inscription mentioned by Dr. Babington appears in the temple dedicated to Ganesa, situated near the north end of the hill, and described in its order by Mr. Braddock. By the assistance of his Jain Brahman in deciphering the characters, Dr. Babington was enabled to translate this inscription; and as it appears that much of the substance of it is repeated in some other inscriptions which he

[* Vide Sir Walter Elliot's translation of this inscription, *infra*.]

subsequently examined, it may prove interesting to copy his translation in this place. It consists of ten slokas deciphered, and there remains undeciphered about as much as would make two slokas more.

Translation by Dr. Babington and his Jain Brahman of the ten first slokas in the Sanscrit Inscription found in the Ganesa-Payoda at Mdmallaipur.

" 1. May the cause of creation, existence, and destruction, which is "itself without cause, the destroyer of Manmatha (desire) be propitious to the desires of the world.

" 2. May he who is united with Uma, of many kinds of illusion, "without quality, the destroyer of evil dispositions, of incorruptible "wealth, the Lord of Kubera, be counted excellent.

" 3. May that deity (Siva) protect us all, who is the seat of prosperity, and by whose means Kailāsa disappeared and descended to Pātāla, yielding by its weight, which he caused on account of its "being with (*supported by*) the ten-faced (Rāvana).

" 4. May he who bears Siva in his mind engrossed by devotion, "and the earth on his shoulders, with as much ease as if it were an "ornament, long prevail.

" 5. By that king of satisfied wishes, with crowds of conquered "enemies, who is known by the name of Jayarāma Stambha, this "building was made.

" 6. May that fear-inspiring, good-giving, desire-destroying Siva, "to whom the earth, space, moon, fire, the sun, &c., are a body, be "victorious.

" 7. The good-flued among nations (*the beauty of the world*) sprung "from a mother bringing forth heroes, remains without doubt in a "place of lotuses, full of sacred waters, and is adorned with all sorts "of precious stones.

" 8 and 9. Siva the beautiful, sits in the broad lake Siras, which "teems with *six* a *min* of lotuses, resembling variegated gems, and "is full of water for sprinkling the fortunate and much-loved "Kūmarāja, who puts down the pride of his enemies, who is the "source (*receptacle*) of glory, and is earnest in worshipping Siva.

" 10. He (Kūmarāja,) who dwells on the heads of Kings, caused "this temple of Siva, which resembles the temple on Kailāsa, to be "erected for the happiness of the earth."

Three additional inscriptions were sent to Dr. Babington by some Madras friends; one by Colonel

De Havilland from the "north side of a verandah of
"a pagoda (No. 30 in the Map)* excavated out of the
"solid granite, two miles north of the place." Of
these Dr. Babington says, "all these inscriptions
"differ in character from each other, but agree pre-
"cisely in matter; and it is remarkable that the
"slokas of which they are composed, are, with the
"exception of the last, contained, though in different
"order, in the inscription copied by me from the wall
"of the Ganesa pagoda. My inscription is in a
"character differing again from any of the rest.
"The other inscriptions consist of five slokas only,
"with some undeciphered portions. The first
"three slokas in my inscription are not found in the
"others; my fourth sloka is the same as theirs. The
"fifth, sixth, and seventh slokas of my inscription are
"wanting in the others. My eighth and ninth slokas
"are their first and second, and my tenth is their
"third. Their fifth sloka I have ascertained after a
"very careful comparison, to be quite different from
"the undeciphered portion of my inscription. Its
"translation is as follows:—

"Atiranachanda (*she who in battle is very furious*) Lord of Kings
"built this place, called Atiranachandestram. May Siva the beloved,
"accompanied by the daughter (PArvatî) of the snowy mountain, by
"Kârtikanya, and their suite of deities, be present in it for ever."

The third kind of inscription is found over the figures on the monolithic temples to the south of the village. So completely have these characters become obsolete, that none of the learned natives consulted were able to decipher them. After considerable trouble, Dr. Babington himself succeeded in doing so.

It might reasonably have been expected that these

inscriptions would have thrown some light on the origin or probable age of the sculptures, excavations, and themselves. They afford no very precise information at all. The appellations given to the prince or princes who "caused the erections," are mere epithets, by which no individual can with certainty be identified, (vide Mr. Taylor's note *d*) ; and were it possible to do this, the chronology must still be in a very great degree theoretical. I perfectly agree in opinion with Mr. Taylor that there is little in the sculptures themselves, if we except the Rathas, the Varāhasvāmi Pagoda, the Ganesa temple and the temple at Sāluvan Kuppam, to justify the supposition of their very great antiquity. Most of them are in the most perfect preservation, and present a freshness of appearance which creates an involuntary idea of their almost recent execution. The subjects of the sculptures too are an evidence that they are not of very remote antiquity. They are representations of various personages and incidents in Hindu mythology, and are chiefly borrowed from the famous poem, the Mahābhārata. This and the language of the inscriptions which is Sanscrit, or Tamil with Sanscrit derivatives, mark the presence of the Brahmanical faith. Now it appears from Mr. Taylor's researches, that previous to the seventh century of the Christian era, the whole of the district in which Māmallaipūr stands was occupied by the Kurumbas, a half-civilized people of the Jaina religion ; and it was about that period or probably later that, under the auspices of Adondai, a prince whose capitals were Conjeveram and Tripati,* the Brahmans were intro-

[* Prop. Kāñchipuram, Tirupati.]

duced into this part of the country. The extent of the works, and the labor and expense bestowed on them seem to indicate a long established Brahmanical influence ; and it will be seen from Mr. Taylor's note (v) that an historical paper amongst the Mackenzie MSS. affords grounds for supposing that at least some of these excavations, &c., were executed so lately as the seventeenth century by a prince denominated Siñhamanāyudu. The supplementary paper by Walter Elliot, Esq., relating to the remains at Saluvan Kuppam, serves to suggest a much earlier date than the latter for certain of these remarkable productions which he therein specifies.

Works of this nature have been executed in all parts of the world during the earlier stages of civilization. Rocky caves formed by nature offer a congenial shelter for the gloomy rites of a dark superstition, a ready defence from the attacks of enemies or the inclemency of the weather, and supplied appropriate receptacles for the remains of the dead. In the most ancient times the Holy Scriptures speak of caves as places of residence and refuge, as well as of sepulture. Many of these natural recesses were greatly enlarged and rendered more commodious or better adapted for the purposes of shelter and defence by human labor and art. This may still be traced in several countries of the East. Maundrell has described a cave near Sidon, whose sides contain two hundred smaller caverns. Sir R. K. Porter has given an interesting account of a cavern or labyrinth in the mountain of Kerefto, in Eastern Kurdistan. Similar excavations are found according to the same authority at Maraga in Media ; in the mountains near the lake Sivan, and near the site of Artaxata,

the ancient capital of Armenia. The sepulchral caves of Egypt have been admirably illustrated by Belzoni. Sir Alexander Burnes has given an interesting account of the sculptures and caves at Bamcan. Those at Elephanta and Ellora are well known in India: and such as are interested in these remarkable records of past times should not overlook the description and beautiful sketches of Petra by Laborde. Amongst the savages of North-Western Australia, Captain Gray has discovered sculptured rocks and painted caverns. In this way nature appears to have suggested to mankind the earlier efforts of art.

The Rathas, or monolithic temples to the south of the village, are probably the most ancient of the remains at Mamallaipur. Their inscriptions are in a character so completely obsolete, that the most learned natives, according to Dr. Babington, are unable to decipher them. This species of sculpture is remarkable, and much more rare than mere excavations. It was, however, practised by the ancient Egyptians, and Herodotus (Lib. ii. cap. 155) has given a short description of a monolithic temple of Latona, which stood at Buto, near the Sebennytic mouth of the Nile. He says it measured 40 cubits or 60 feet in height, breadth, and width: and its roof consisted of a separate stone, four cubits high. This temple, which must have been conveyed to its site, must have weighed on the lowest computation upwards of 5,000 tons. At the 175th chapter of the same book, he describes another monolithic temple at Sais, which had been brought thither by King Amasis from Elephantine, the island opposite Syene, immediately below the first cataract; a distance of twenty days' sail, or of 700 miles by land. The outside measure-

ment of this monolith he states to be—length, 21 cubits; breadth, 14; and height, 8: the inside measurement was—length, 13 cubits and 1 pygon; breadth, 12 cubits; and the height, 5 cubits. Taking the cubit in round numbers at 1 foot 6 inches and the pygon at 1 foot 3 inches, the temple must have been externally 31 feet 6 inches long, 21 feet broad and 12 feet high; and internally 28 feet 3 inches long, 18 feet broad, and 7½ feet high. This monolith then was inferior in point of mere size to the largest of those at Māmallaipūr; the dimensions of which externally, according to Mr. Goldingham, are as follows:—length 49 feet, breadth 25 feet, and height 25 feet. But we must remember that while these are *in loco natura*, being cut in fact from large boulders or distinct masses of granite, the monolith of Amasis had to be conveyed to its site by manual labor; and Herodotus affirms that two thousand boatmen were occupied in its removal for a period of upwards of three years. After all indeed it was not placed precisely where the king had proposed; for which two reasons are assigned. First, that the architect, weary of the labor and time expended on the work, heaved a deep sigh as the workmen were dragging it forward, which Amasis interpreted as an unfavorable omen: and secondly, that one of the workmen, having unfortunately fallen under the moving mass, was crushed to death, and on this account it was allowed to remain where it then was. Mr. Burton, in his *excerpta* (plate 41) gives a representation of a similar monolith said to be of the same king, and found at Tel-et-mai. This measures externally 21 feet 9 inches high, 13 feet broad, and 11 feet 7 inches deep; and internally 19 feet 3 inches high, 8 feet broad, and 8 feet 3 inches deep.

The sculptured rocks at Māmallaipūr, (on which is represented the penance of Arjuna,) are by no means without their parallel. This primitive application of the art of sculpture seems an obvious mode of perpetuating the memory of events, historical or mythological, and has been adopted from the earliest ages. On the rocks of the river Lycus, near Beirut in Syria, are still to be seen the figure in relief, and the name inscribed, of Remeses the great king of Egypt, who is supposed to have flourished about B. C. 1350, and was therefore contemporary with Ehud and Shamgar mentioned in the book of Judges: but early Egyptian chronology is so exceedingly uncertain, that the era of Remeses must always be conjectural. Not far from this is another sculpture of a Persian king, and an inscription in the arrow-headed character, which not having been yet deciphered affords likewise no conclusive evidence as to its age. Copies of these have been made by Bonomi. No Christian can have forgotten the exclamation of Job, "Oh that my words were now written! Oh that they were printed in a book! That they were graven with an iron pen and lead in the rock for ever!" (Chap. xix., 23, 24.) And from some remains in the wady Mokatteb, and in other valleys near the mountains of Sinai, it would seem that the art of "engraving" on rocks is in those regions of great antiquity. Figures of men and animals accompany those inscriptions; the characters of the latter are for the most part unknown in the present day. These inscribed rocks extend in one place for about three hours march, and are mentioned by Burkhardt, Laborde, and other travellers.

At Be-Sitoon, near Kermanshah in Persia, is a

stream above whose fountain-head is a projecting rock containing the remains of an immense piece of sculpture. The great antiquity of this interesting relic is evidenced by the successive mutilations it has suffered, to afford room for subsequent inscriptions, as well as by the ordinary operations of time upon both it and them. By Mr. Macdonald Kinnier this bas-relief has been supposed identical with one spoken of by Diodorus Siculus, on the authority of Ctesias; who certainly had peculiar advantages for obtaining accurate information connected with Persian tradition and history. He says, "We are informed by Diodorus Siculus that Semiramis, in her march to Ecbatana, encamped near a mountain called Bagistan, in Media. She cut out a piece of the lower part of the rock, and caused her image to be carved upon it, and a hundred of her guards that were lanceeers, standing round her; she wrote likewise in Assyrian letters on the rock, that Semiramis ascended from the plain to the top of the mountain, by laying the packs and fardles of the beasts that followed her one upon another." There are many points of resemblance between the mountain of Be-Sitoot and that of Bagistan described by Diodorus Siculus; and supposing Mr. Kinnier to be right in his conjectures, we have here the remnants, for they are unfortunately no more, of a bas-relief executed at the lowest computation 800 years before the Christian era. Throughout ancient Media and Persia sculptured rocks, of various ages, repeatedly occur: a great many of these bas-reliefs, however, appear to belong to the Sassanian era: (from A. D. 226 to A. D. 632.)

These introductory notes have, I fear, already become too long and tedious; it only remains, there-

fore, that I acknowledge my obligations to Walter Elliot, Esq., of the Madras Civil Service, to whose friendly kindness I am indebted for the very valuable supplementary paper on the remains at Sūlavan Kup-pam, as well as for a map of Māmallaipūr drawn in 1808 by Colonel Mackenzie. The latter I have reduced, and by numbering the several objects both in it and in Mr. Braddock's description, I have endeavoured to render the whole a more useful guide to those who may dedicate a few spare hours to a visit to this interesting spot. The sculptures are for the most part such as do mark no very advanced state of art. They possess none of that finished elegance and refined taste, and but little of that purer poetic spirit which characterize the productions of Europe. Still they are highly deserving attention as the best specimens of native skill to be met with, I believe, in Southern India; and will not be undervalued by those who are capable of comprehending the extent to which art, even in its earliest infancy, has contributed to the civilization of mankind.

G. W. M.

FOOT ST. GEORGE.

*Lieutenant Braddock's Guide to the Sculptures,
Excavations, &c., at Māmallaipūr.*

I shall commence my account of these curious sculptures and ruins with a small dilapidated temple built within fifty yards of the northern termination of the hill. (No. 1.)* It is a rectangular building

[* The Nos. in this paper refer to plates XX. and XXI.]

of plain hewn stone devoid of ornament : 24 feet long, 15 feet broad, and about 12 feet high. It has two apartments, the innermost of which contains a black stone lingam, neatly executed and in good preservation, notwithstanding that from the absence of roofing it is exposed to the weather. This temple is completely overshadowed with trees, which have taken root in the walls, and whose branches forcing their way through the joints of the stones have contributed much to its dilapidation and present ruinous appearance.

At a short distance to the eastward of this pagoda lies the *Group of Monkeys* (No. 2) spoken of in the Asiatic Researches, in an account of this place written in 1784.* The group, now much buried in the sand, consists of a male, a female, and a young one. The male monkey with a laudable love of cleanliness is studying the head of its partner with the most friendly attention, and the young one is satisfying its hunger. At a little distance lies a mutilated figuret of Ganesa or Pillaiyār, the Hindu God of highways, &c., of whom I shall speak presently.

Looking towards the south, a *loose mass of rock* (No. 3) will be seen resting on a slope of the hill, apparently on so mere a point, that it seems as though a small force would dislodge it and roll it headlong on the plain. Its circumference is 68 feet, and its height about 25.† From the eastward it has a circular appearance ; from other points of view its figure is irregular.

[* Cp. Chambers, p. 4, *supra*.]

[† Not found there now (1863).]

† Mr. Goldingham gives its diameter as 27 feet.

On the western face of the northern termination of the hill, not far south of the pagoda just described, may be found, after a little search, a circular cistern cut out of a solid stone.* It is 8 feet 6 inches in diameter, and 4 feet deep, but cracked.

Near this cistern the face of the rock is carved and ornamented to the extent of 28 feet in length by 14 feet in height. There are three *large excavated niches* (No. 4) with a flight of four steps leading into each. Figures are sculptured on each side the entrances. The centre or principal niche contains a figure of Mahadeva and four other figures cut on the back wall. The other two niches contain a figure of Vishnu and four others. This rock faces the north-west, and to the right or south of it is an imperfect representation of Durga, eight-handed, and trampling under foot the head of Mahishasura, whose story will be told presently. On the eastern face of this rock are carvings of a well-proportioned elephant five feet high, and the heads of three smaller elephants; with those of a monkey and of a peacock.† The communication between the eastern and western faces of this rock is through a cleft at the north end of it.

At a short distance in a south-westerly direction from this place is an *excavation* in the solid rock (No. 5) measuring 22 feet long, 9 feet 6 inches deep, and

[* Called the 'Gopis' *churn* by the Brahmins, who have also named the boulder on the slope of the rock 'Krishna's butter-ball.'—Cp. Bruce's *Scenes and Sights in the East*, pp. 130—132.]

[† "The head of the elephant is admirably finished. Perched above the elephant is a monkey, the figure and attitude of which are exquisitely faithful to life. The flow of its tail is full of expression, and is a study in itself. The whole face is marked by the anxious and mischievous spirit so natural to this creature."—Bruce, p. 132.]

8 feet high. The top is supported by two plain, strong, square pillars. It contains a square niche, on each side of which is a figure, probably that of Pârvati, a goddess who will be introduced to the reader presently. This excavation is on the western face of the hill, which is a continuous range of granite masses,

Still keeping on the same side, at 100 or 150 yards southward from the last excavation we come to another (No. 6) containing five niches, with steps leading into three of them; and two rows of pillars, four in each. This excavation is 36 feet long, 16 feet deep, and nearly 10 feet high. The niches contain each a kind of recess, (intended probably for a group of figures,) and a circular trench, (intended probably for lingams.) A figure is carved on each side of all the niches at the entrance. Four steps lead into this temple which faces north-west, half-west.

Adjoining is a rough excavation 36 feet long, 10 deep, and 10 high. In the middle is a large niche, also rough. About 12 feet of the rock appear to have been cut away before sufficient height was obtained for the front. This occurs in other places also; and a platform or level space is thus formed in the rock in front.

About half a mile westward, at the western extremity of the Palmyra tope which is on the west of the hill, there are three small unfinished temples sculptured out of solid detached masses of stone, (No. 7): but as more elaborately finished and larger temples of the same description will be described hereafter, I shall not dwell on these smaller ones. I would now lead the reader back to the large stone before described as resting on the slope of the rock on the eastern side of the hill, (No. 3.)

Proceeding southerly from this stone, you presently arrive at a *temple* fashioned out of the rock, (No. 8,)^a and ornamented according to a style of architecture wholly different from that of this part of India in the present day. The top is elliptical, and bears considerable resemblance to the gothic style. The pillars which support a verandah on the western side are, I think, similar to columns which I have seen in the sketches of Egyptian Ruins by M. Denon. This temple is 28 feet high, 20 feet long, and 11 feet 6 inches broad. On the western face, at what may be called the foundation, there is a rent in the rock, which causes the temple to incline a little out of the perpendicular towards the south-east. This handsome structure (if so it may be termed), has a verandah and a niche, the latter containing an image of Ganesa, which, blackened by smoke and ghee, is still an object of adoration to the people of the village. Their Brahmans, I was told, propitiate the stone deity every Friday with lustrations of ghee and cocoanut oil, and certain rites and prayers. The inner wall of the verandah, south of the niche, bears an inscription in the same kind of character as that hereafter noticed. According to Dr. Babington, (Transactions Royal Asiatic Society, Vol. 2, pp. 265-6,^f and plate XIV.) this inscription consists of verses in praise of Siva.[‡] I have stated that this temple contains an image of Ganesa, and as this is the second time that Ganesa has been mentioned, it may be right to state who and what he is.

[* Called by the Brahmans 'Arjuna's Ratha,'—See note *p. 56, *supra*.]
[† Pp. 56, 57, *supra*.]

‡ See Dr. Babington's translation of this inscription in the introductory notes, [p. 67, *supra*.] M.

Colonel Moor, in his Hindu Pantheon, says—that Ganesa* is the God of prudence and policy, and the reputed eldest son of Siva or Mahadeva and Parvati. He is represented with an elephant's head; generally with four hands, but sometimes with only two, and sometimes with six or eight. He is said to be propitiated by Hindus of all sects in the outset of any business: if a house is to be built, a book written, or a journey commenced, Ganesa is invoked.

It is very common for Hindu authors to give different versions of the same tale, and there are different accounts of the manner and cause of Ganesa's possession of an elephant's head. One relates that Vishnu and Ganesa fought, and that Ganesa would have been triumphant, but that Siva (his father!) cut off his head: whereat his mother Parvati, being very much distressed and offended, proceeded to revenge the act by performing such austerities as, had they continued, would have deranged the destinies of the universe. This alarmed the whole congregation of the gods, who intreated Siva to restore Ganesa to life. He consented to do so, but the severed head could not be found: it was determined therefore to place on the headless trunk the cranium of the first animal they met with, which proved to be an elephant. There is another story to this effect, that Mahadeva and Parvati quarrelled; their quarrel was followed by a reconciliation; and their reconciliation by the birth of Ganesa. On this joyful occasion all the gods came to congratulate Parvati; but one of them,† whose name I have forgotten, kept his eyes cast

[* Lord (*īśa*) of a troop (*gana*); so called, because he is chief of the subordinate gods attendant upon Siva.—Wilson.]

[† Sani (Saturn).]

down and forebore to look up. The goddess observing this asked him the reason of it ; when he told her that he was doomed to injure whomsoever he looked upon, and therefore would not venture to look on the child. Pârvati would not believe that any injury could be done, and urged him to admire her beautiful Ganesa. But no sooner did he lift up his eyes, than the child's head vanished. This unexpected result astounded Pârvati, who had no sooner recovered from her first surprise, than she gave such passionate vent to her feelings, that Vishnu, apprehensive of the consequences, flew to the banks of the Ganges, and brought thence the head of an elephant, which he placed on Ganesa's shoulders.

Passing the north-western front of the temple just described, and following the foot-path which leads through a narrow acclivity formed by rocks and bushes on either side, we come to *an excavation* with a very pretty frontage, on the left hand. (No. 9.) It is hewn in the side of the hill, is 22 feet long, 11 feet deep, and 10 feet 6 inches high. Of this excavation and of the imagery within it, plates are given in the second Volume of the Royal Asiatic Society's Transactions.*

On the wall, at the right hand or south-west end, there is a group of figures representing the Vâmana Avatâra, or fifth incarnation of Vishnu, undertaken by him to punish pride and presumption. The story is this :

Mahâbali, a prince who lived in the Treta yuga, or the second age, was so elated by his prosperity, that he omitted to perform the more essential sacrifices to the

(* See plates V.—IX., *supra*.)

gods. This being highly offensive to them, Vishnu, determined to check so bad an example, became incarnate and assumed the form of a wretched Brahman dwarf. Mahâbali was at that time in possession of the whole universe, having previously acquired this dominion in consequence of his signal piety, or punctual performance of certain austerities and rigorous acts of devotion. Vishnu, in the shape just mentioned, appeared before him, and asked as a boon so much of his wide possessions as he could pace in three steps. This the monarch readily undertook to grant, at the same time desiring him to ask something more worthy for a prince to bestow. The pretended Brahman, however, professed his content with what he had already requested, and the king proceeded to ratify his promise by pouring water into the petitioner's hand, which was, it would seem, the most solemn mode of confirming a grant. As he was doing this, the size of the dwarf grew larger and continued to expand until it filled the whole earth. Vishnu then discovering himself, deprived Mahâbali in two steps of earth and heaven; but in consideration of his previous virtue and general good conduct, he deprived him of no more, but left to his government the kingdom of Pâtâla, a lower or inferior world, said to be the abode of serpents. Some say that the water used in this transaction for the purpose of ratification fell from Vishnu's hand on the head of Siva, and flowing thence, formed the origin of the Ganges.

Vishnu in this character is sometimes called "Trivikrama," "the three-step taker." In this sculpture he is represented eight-handed, and in the act of stepping prodigiously: the right foot is on the

ground, and the left is raised sideways as high as his head. It looks, therefore, as it is, very unnatural, for the articulation of the head of the thigh bone in its socket would not admit of such a position. The subordinate figures do not appear to illustrate the story, or at least the version above given of it. Perhaps another circumstance should be related, and the imagination may be allowed under some restriction to be the interpreter: but even then only a part of the figures seem to be connected with the tale.

It is said that *Sukra*, regent of the planet Venus and guru of the Asuras, acting as mantri, or minister,* of *Mahabali*, faithfully informed the king of the deceit that was being practised upon him. There is a figure with a dog-like head speaking to another, who seems to rest his chin on his right hand in deep reflection. These two figures occupy the upper part of the sculpture on the left of *Vishnu*. Below them are two figures in human shape represented as falling. Perhaps the former may represent *Sukra* and *Mahabali* at the moment when the prince was first made acquainted by his counsellor with the true character of the dwarf, but was too proud to withdraw his royal pledge: and the latter the same after he had fallen from his high estate: or the two falling figures may imply that the two steps of *Vishnu* had deprived him of the dominion of heaven and earth. What the rest of the figures may illustrate, I do not conjecture.†

On the wall of the opposite or north-eastern end is a sculptured delineation in bas-relief of the *Variha*

[* Priest and preceptor, not minister.]

[† Op. the passages descriptive of the dwarf incarnation given in Muir's Sanscrit texts, Part IV., pp. 114—131.]

* **Avatāra.** Among the legendary stories of the Hindus, several different accounts are given of Vishnu's reasons for taking on himself this incarnation, and particularly why he assumed the shape of a boar. Among others it is said that a Daitya, or evil spirit, named Hiranyāksha, gained from Brahmā by his scrupulous piety and the performance of penances of very great efficacy, a promise that he should have given to him anything he asked. Accordingly he desired universal dominion, and exemption from being hurt by the bite or power of any living creature. He enumerated all animals and venomous reptiles that bite or sting, except the boar, which was forgotten. His ambitious desires were no sooner obtained than he became exceedingly presumptuous, proud, and wicked; and forgetting the great power of the gods, he ran away with the whole earth, and plunged it and himself into the depths of the sea! This singular exploit made the interposition of the preserving power necessary; and Vishnu changing himself into the form of a boar, plunged into the ocean; fought a dreadful battle which lasted a thousand years; at length slew the impious Daitya; brought back the earth on his tusks, and restored it to its usual good order, peace, and tranquillity.*

The sculptures illustrative of the story appear to refer to a period subsequent to the battle, for the figures supply the imagination with the idea that the boar-headed deity is now solacing himself after the toils and dangers of his thousand years' conflict.

[* There appears to be confusion here between the story of Hiranyakasipu and the legend of the death of his brother Hiranyāksha.—Cp. *Vishnupurāna*, Book I., chap. 4, Wilson's note (p. 62, Vol. I., Sva. edn. by Hall) and chap. 17. Also Muir's *Sanskrit Texts*, Part IV., p. 29 ff.]

The principal figure, Vishnu (four-handed), is executed with considerable spirit. He stands firmly on the left leg. The right leg is raised, and the foot rests on the head of another figure. On the right knee sits a female; Vishnu's left hand grasps the small part of her right leg, and his right hand passes behind her, a little lower than the waist, while he regards her with interesting pig-headed gravity. His two remaining hands hold a conch shell and the chakra.* Below Vishnu's right leg is the upper portion of a figure with the hands raised as in prayer, its lower part being immersed in what may be supposed a representation of the waves of the sea, (the rock being here very rough and unfinished.) Another figure, rising out of this imaginary water, is also in a posture of supplication; and there are other accessories, but they do not appear to explain the story.

From the back wall of this excavated fane is a projection measuring 7 feet 9 inches broad and 3 feet 6 inches deep. It contains an empty niche, in which, however, may be traced the outlines of a deity, which the chisel of the workman has not brought into being. A flight of three small steps leads into the niche, and on either side its entrance, as well as at each end formed by the projection, is a figure in bas-relief, with the name, attributes, or office of which I am unacquainted.

Sculptured on the back wall between this niche and the north-east end of the excavation is a female figure, probably Devi or Pârvati, the consort of Siva, bathing. She is attended by her females and two

*The chakra is a circular piece of metal, not unlike our discus or quoit. M.

elephants, one of which is pouring a vessel of water over her, and the other is receiving another vessel from the hands of one of her attendants.*

On a similar space to the south of the niche is another female figure, which I take to be a representation of the same great personage; in this, however, I am not positive.† On each side of the principal figures are two bulky little fellows, and a fourth figure of a more natural size. There are also two heads of animals, one somewhat similar to an antelope's, the other intended perhaps for that of a tiger.

The front of this excavation is supported by two columns and two pilasters of a handsome style of architecture. The ceiling is ornamented with flowery sculpture, but has several cracks in it running lengthways; i. e. in a north-east and south-westerly direction.

About eighty yards west of this place, on the top of the hill, may be found, after a little research, the stone bed, with a lion for its pillow, which, in the account published in the Asiatic Researches already alluded to, is called the Dharmarāja's lion-throne, (No. 10); and at a trifling distance S. W. of this, is the bath of Draupadi. The lion and bed measure in length 9 feet 6 inches, and in breadth 3 feet 6 inches; the lion is 18 inches high, and stretching across the south end appears as if intended for a seat or pillow. The bed lies due north and south, and is hewn out and fashioned on the surface of the solid rock. There is not the least appearance of the place having once been an apartment of a palace, as intimated in that account: the top of the hill here-

[* See note § p. 50, *supra*.]

[† See note ‡ p. 50, *supra*.]

about is indeed quite uneven and irregular, and abounds with immense blocks and masses of granite.

There is nothing more which merits notice on the surface of the hill, if we except numerous mortice holes, which may be seen running parallel to its western edge, and many small flights of steps cut in several parts of the rocks.

Leaving the top of the hill, and descending by the path in front of the temple last mentioned, at a few feet south-east of the pagoda which contains the image of Ganesa, will be found sculptured in bas-relief, on the eastern faces of two large rocks, the *story of the Tapas* (No. 11) or intense penance of Arjuna. These two rocks adjoin each other, being divided only by a fissure. They measure 84 feet in length, and about 30 feet in height.

In this group of sculptures, the principal figure, that of Arjuna, is not the largest. He is seen on the left of the fissure in the posture of penance; his arms are raised above his head, his right leg is lifted up. He is supposed to stand on the great toe of his left foot. His arms and right leg appear withered, but his left leg is of the natural size. His chest and ribs are prominent, but the stomach and abdomen sunken; the whole figure representing emaciation from long fasting. Besides this figure there is a multitude of others both of men and animals; and among the latter two well-proportioned elephants as large as life. The largest of them measures 17 feet from the proboscis to the tail, and 14 feet in height. The smaller is in height 10 feet, and in length 11. Under the belly of the larger elephant there is a small one, with the heads and trunks of two others, while the head of a fourth is seen between his proboscis and

fore feet. These figures of elephants are cut on the right hand rock on a level with the ground. On the rock to the left, near the fissure, and below the figure of Arjuna, is a neat little temple,* with a niche and a figure† in it. Just within the fissure itself is a figure like that of the Mermaid, but in the native languages it has a name purporting half-woman and half-snake.‡ Scattered over the face of both rocks there are many representations of men, ascetics, monkeys, lions (or what are meant for lions), tigers, antelopes, birds, satyrs and monstrous animals which it would puzzle a naturalist of the present age to nomenclate.§ The whole are executed with considerable spirit, and occupy a space of about 2,400 square feet. A plate giving a representation of these sculptures is published in the 2nd Vol. of the Transactions of the Royal Asiatic Society of Great Britain and Ireland.¶

* At the south-east corner of this little fane, in a sitting and stooping posture, and entirely detached from the rock, is an admirable figure of an ascetic, miserably emaciated, which, though somewhat worn by exposure to the weather, bears evidence to the talent, skill, and anatomical knowledge of the artist.||

[† Said to be Krishna.]

[‡ Nâga, the name of demi-gods inhabiting the lower regions, the upper part of whose bodies is human, and the lower part that of a serpent. There is the figure of a male Nâga as well as that of a female, but the upper part of the body has fallen off and is lying in front of the rock.]

[§ On the north side of the crevices, at the foot of the rock, is the figure of a cat standing on its hind legs, with its fore-paws raised above its head in seeming imitation of Arjuna, performing penance—after eating part of Krishna's butter-ball—in order that the sea may dry up and she be thus able to devour all the fish! Near the cat are rats, enjoying apparently their temporary immunity from persecution.]

[¶ See plate I. and plate II., No. 1, *supra.*]

[|| Said to be Drona, (see note * p. 31, *supra.*) the figures, now headless, of whose pepila are in front, and somewhat below that of their preceptor.]

The story of the penance of Arjuna may be told as follows :—

The five sons of Pāndurāja lost their dominions in play with their cousin Duryodhana ; who, however, played unfairly and won through "guile and wicked stratagem."* The consequence was that they and their followers were banished for twelve years and upwards, and were doomed to wander in jungles, wilds, and solitudes. During this period the elder brother took counsel with the others, how they might repossess themselves of their patrimony after the term of banishment had expired : and in order to attain this it appeared desirable to gain the mantra Pāsupatāstra.† This mantra, or incantation, was of such wonderful efficacy, that if it was uttered while in the act of shooting an arrow, the arrow became inevitably destructive, and moreover possessed of the power of producing or generating other weapons, which not only scattered death on all sides, but were able to cause the destruction of the whole world.‡ This mantra could be obtained only from the god Īsvara, (a name of Siva) ; and Arjuna, as he was distinguished among his brethren for his prudence, fortitude, and valour, was employed to procure it.§

The hero of this story had to travel far to the north of the Himālaya mountains, there to perform austere and rigid penance in order to propitiate the

[* See Wheeler's Hist. of India, Vol. I., chap. 7.]

[† The Pāsupata weapon, not mantra.]

[‡ Cp. Muir's Sanscrit Texts, Part IV., p. 196.]

[§ He went first to Indra by the advice of his grandfather Vyāsa, and afterwards, at the suggestion of Indra, to the Himālays, to obtain a sight of Mahādeva—Cp. Monier Williams' Indian Epic Poetry, pp. 103—104, and Muir's Sanscrit Texts, Part IV., p. 194 ff.]

god and obtain his favor : and as a preparatory measure he was instructed in all requisite mantras and mystic ceremonies. On reaching the appointed place he found a delightful retreat ; a grove or forest abounding with streams and fruits and flowers, with whatever could regale the senses or charm the eye. Not only was the earth most bountiful, but the air was filled with the strains of celestial melody. In this place Arjuna commenced and carried on his austerities by meditation, by prayer, and by ceremonial purification.

During the first month he ate but once in four days : during the second month, but once in seven days : during the third month, only once in fourteen days : and during the fourth month he did not eat at all, but completed his penance by standing on the tip of his great toe, the other leg being lifted from the ground, and his hands raised above his head.* This is the period of the penance which the sculptor has selected for illustration, in the curious work now under notice. The figure of Arjuna is exhibited in a posture agreeing exactly with the story, the relation of which, however, it seems necessary to continue a little further, in order to explain the accessories, the figures of men and animals, with which the whole face of the rock is covered.

The nearest *Rishis*, (hermits or ascetics, who by austerities and meditation may attain, as their object is, riches, power, supernatural arms, or beatitude), seeing the intense devotion of Arjuna, went and reported it to the god *Iṣvara*, who was highly gratified : but in order to try the constancy and courage

[* See the passage from the *Mahābhārata* given in the Appendix.]

of the hero, the deity assumed the form of a wild hunter.* One of his accompanying attendants was transformed into a wild boar,† and Arjuna preparing to shoot it was interrupted by the unknown deity, who forbade him to strike his game. Arjuna notwithstanding let fly a shaft, and so did the disguised hunter, and the boar fell lifeless. This occasioned an altercation, which brought on a personal combat; and when Arjuna had expended all his arrows on his antagonist without effect, he tore up rocks and mountains to hurl at him, but they too fell harmless at his feet. This so enraged our hero, that he attacked his foe hand to hand. Such was the daring audacity of this act, and the bold and determined courage of Arjuna, that all heaven was filled with surprise, and the beasts of the forest, and the inhabitants of the ethereal regions, alike flocked to witness the contest, which was terminated by the god's revealing himself, and bestowing on his votary the boon he wished for, viz., the Pāsupatāstra.‡

This congregating of the inhabitants of the skies and of the forest, this mixture of men and brutes, makes probable the supposition that it is the second point or period of the story that has been selected by the artist for exemplification, as instanced by the particular postures and variety of the figures seen in this curious carving.

[* Kirāta.]

[† A Dānava (demon) in the form of a boar was about to attack Arjuna.]

[‡ The story is related in the Vanaparva of the Mahābhārata.—Cp. Muir's Sanscrit Texts, Part IV., pp. 194—196. The combat between Arjuna and Siva, disguised as a Kirāta, is the subject of the poem Krittikarjuniya, by Bhāravi.]

Adjoining the sculptured imagery of Arjuna, to the south, are the wide beginnings of an excavation (No. 12) having a front of 50 feet, and a depth at the north end of 40 feet, and at the south end of 35 feet. A large portion of the solid rock projects from the back of the excavation 25 feet, with a frontage of 23 feet, leaving deep recesses on either side, in which stone has been left rough cut for three pillars. The front of this excavation is supported by five octagonal columns,* whose bases are formed of figures of a grotesque horned animal: a sixth column originally existed, its base and capital still remain, but its shaft is removed. At a few feet within is a second row of six columns corresponding with those in front. The ground at the entrance is partly overgrown with bushes, and the cave now affords shelter to the village cattle.

A few yards south of this excavation, opposite to a street of the village is an open building, which from the sculptures it contains may very properly be denominated Krishna's Choultry (No. 13). These sculptures are executed on the back wall of the building, or rather that part of the solid hill which forms the back wall. They represent the exploit of Krishna supporting the mountain Govarddhana in order to shelter his followers from the wrath of Indra,†—the god that darts the “swift blue bolt,” the

* The capitals of these columns are not unlike those of some of the pillars of the Indra Sabha at Ellora, and of the cave temples of Elephanta. M.

† See the Vishnupurans, Book V., chap. II.—“It seems not unlikely that this legend has some reference to the caves or cavern temples in various parts of India. A remarkable representation of it occurs upon the sculptured rocks of Mahabalipur.” Wilson’s note.—

"Sprinkler of genial dews, and fruitful rains
Over hills and thirsty plains."^{*}

This action is fabled to have been performed by Krishna with one of his little fingers at the age of seven.

"With one finger raised the vast Goverdhen;
Beneath whose rocky burden,
On pastures dry, the maids and herdmen trod:
The Lord of thunder felt a mightier God."

Sir W. Jones.

In the present sculpture, the attitude of the God corresponds sufficiently with the story. He appears, however, to sustain the mountain with the palm of his left hand, instead of the little finger as in the poetical version.[†] The only representation of the supported mountain consists of a rough line running above the whole of the figures. This line has been formed by cutting away as much of the rock as would answer the purpose of giving the requisite degree of relief for typifying, in the above manner, the rugged bottom of the mountain, torn up from its foundations, and sustained aloft in the air. The whole group looks clumsy; the proportions are bad; the countenances are destitute of expression; and little praise is due to it either as a work of art or imagination. So singular a deliverance from sudden destruction ought to have supplied the artist with a subject capable of being embodied with great spirit: but here, instead, is an inanimate, meaningless group, which, but for the principal figure, would not at all

[The story is also given in the Bhāgavatapurāna.—See Eastwick's translation of the Prem Sāgar, chap. XXVI.]

[* Sir William Jones.—Hymn to Indra.]

[† "With one hand," according to the Vishnupurāna; "on the little finger of his left hand," according to the Prem Sāgar.—See plate 61 in Moor's Hindu Pantheon.]

have interpreted the story. There are about twenty figures of men, women, and children, and as many heads of cows or bullocks. There is one tolerable figure of a brahmany bull, and another of a cow licking its calf while in the act of being milked. It may be that the general quietude and repose of the figures are intended to imply their security from the terrible danger so recently, and still but for the god's interposition, impending over them. In another part of the sculpture is a figure playing on a flute or pipe; this may also represent Krishna, in his character of Muralidhara, *the tuneful.** In this form he is called Bālakrishna, and is said to have amused himself by piping to the swains and damsels of Govarddhana.† This figure of Krishna is small, and might be overlooked; it is situated over the hinder part of the cow and calf just mentioned. At the north end of this sculpture, raised 5 or 6 feet from the floor, is a well executed figure of a brahmany bull in full relief; and at the south end are several figures of beasts apparently intended for lions: one of them, however, resembles the Sphynx,‡ having a human face with a body of a quadruped.

Krishna's Choultry extends in front 47 feet; is 26 feet deep and 12 feet high. The roof is made of hewn stone, which is partially covered with earth; and is supported by three rows of columns, 4 in each. The bases of those in the front row consist of grotesque figures of a nondescript animal, sitting on its

[* Lit. "the flute-holder."—Cp. plate 60, fig. 8, in Moor's Hindu Pantheon.]

[† See Eastwick's Pretn Sagar, chap. XXII.]

[‡ A similar figure is met with at Ellora. M.

haunches, having curved horns, and a long tail which is curled upon its back like the figure 8.

On the hill above this choultry is the *foundation* of a rectangular building (No. 14)* measuring 66 feet in length, and 42 in breadth. In the middle of this is a gateway 12 feet wide, running east and west; and in the gateway are two recesses, each 12 feet square, one on each side. Near the corners of these recesses in the gateway there are four large square stone pillars, 16 feet high, 3 broad and 2 thick, with flowery ornaments. This foundation corresponds with a similar one (No. 15) about a hundred yards† distant towards the east, in the plain below; and the two form nearly a straight line with a very ancient temple situated on the sea shore.

From the front of Krishna's Choultry, on looking towards the south-west, may be seen on the top of the hill, a small *dilapidated building* (No. 16) quite in ruins.

Beneath this is an *excavation*‡ in the side of the hill (No. 17) of a rectangular shape, measuring 25 feet long, 18 feet deep, and 10 feet 6 inches high. The front is adorned by two neatly finished pillars and two pilasters. At each end are imperfect traces and outlines of a group of figures; and on each side of the excavation in front is a neatly finished niche, 3 feet high, 3 feet deep, and 2 feet 6 inches wide. In front of the whole is the skeleton of a verandah 48 feet long, 12 feet high, and 12 feet wide. Steps are cut in the side of the hill, at one end of the

[* It is said to be the commencement of a Gopuram.]

[† The distance is more nearly 300 yards.]

[‡ Called Rāmānujaiyyar Mandapam. There is a short inscription on the floor.]

verandah, by which there is an easy ascent to the top of it.

At a few yards distance to the eastward, is a stone bed, with an elevation at the north end of it for a seat or pillow. The bed is 7 feet 3 inches long, and 3 feet 9 inches broad, and the pillow is 10 inches high.

On the eastern face of the easternmost of the detached rocks near this place, may be seen another group of sculptures, representing the same story of Arjuna ; but the figures are not so distinct as the former, nor equally numerous, and they appear to have suffered much more from the weather.

On the summit of the most southern eminence of the mountain is a *small ruined temple* of sculptured stone (No. 18) 22 feet in length, 16 feet in breadth, and 16 in height.* Its foundation, which is of brick, measures 30 feet by 26. There is no regular access to it : the roof has fallen in, and the temple is partially covered by an old banyan tree. There is a fine open view of the surrounding country from the top of its walls.

Directly beneath, and cut into the same rock on which this little fane is built, is an excavated temple (No. 19) 33 feet long, 13 feet high, and 17 feet deep. In front are four columns, (one of which is broken), and pilasters at each end. The excavation contains three niches, of which the centre one is the principal ; it has a sort of portal before it, and contains a group of figures representing Mahadeva, Pârvati,

[* Called by the Brahmins Arâkkonsei (அராக்கண்சீ) temple, as one oilclock (about 1½ gill) of oil used formerly to be expended daily for lighting it. This temple once, it is said, contained a lingam.]

their infant son Subrahmanya, five other figures and a bull, (Nandi).^{*} The bull is in front of the principal figures, and on its back rests one of the feet of Mahadeva, and one of those of Pârvati. In the floor of this principal niche is a circular trench, 4 feet 6 inches in diameter, and about 3 inches deep, in the centre of which is a circular hole 16 inches in diameter, intended probably for the reception of a lingam. The other niches contain no sculptures. The portal before the centre niche projects from the back wall 8 feet 6 inches, and has a frontage of 11 feet. The front of this is sustained by two sculptured columns, and it has pilasters where it joins the wall.

This excavation, however, is chiefly remarkable for the sculptures executed on its side walls. These represent, the one, one of Vishnu's states of existence, and the other a celebrated conflict between Durgâ and Mahishâsura.

I shall first speak of that on the south-western side representing Vishnu. Previously, however, it will be necessary to observe that considerable uncertainty attaches to Nârâyana,[†] or the state or mode of being in which Vishnu here appears. Hindu Mythology sometimes speaks of it as a mode of existence of Brahma, sometimes of Siva, and sometimes

[* On Mount Kailâsa, the "residence of Kavera, and favorite haunt of Siva."—Wilson.]

[† A name of Vishnu, but especially considered as the deity who was before all worlds. The word has several etymologies. That given by Manu is "he whose resting-place (ayana) was on the primeval waters (nîrâ)," so called because they are the offspring of Nara, the embodied deity. See Wilson's Sans. Dict. under Nârâyana, Goldstucker's Dict. under *ayana*, Muir's Sanscrit Texts Part IV., p. 26 f., and Wilson's Vishnupurâna, 6vo. edn. by Hall, Vol. I. pp. 55—59.]

of Vishnu in the act of willing the creation.* Under this character Vishnu is represented lying on the lotus, as well as on the thousand-headed serpent Sesha.

The sculpture now spoken of is in bas-relief, and measures 13 feet in length and 8 in height. The figure of Vishnu is 9 feet 6 inches long, recumbent on the snake Sesha, which is ingeniously coiled for his support in several convolutions, forming together a couch 3 feet high from the base; while five of its heads, (as many as could well be introduced,) form a kind of canopy over the head of the supposed deity.† Above the god are two small figures, male and female; below him in front in a kneeling posture, three; and at his feet erect, two. All these but the last are diminutive; but the two at his feet are seven feet high, and one of them grasps a club. The village brahmans say that two of the figures in front repre-

[* See passage from the *Nāradīyapurāna*, translated by Vans Kennedy.—*Researches*, p. 200.]

† This representation of Vishnu must be very similar to the following. "Hari is one of the titles of Vishnu, the deity in his preserving quality. Nearly opposite Sultan Ganj, a considerable town in the province of Bahar, there stands a rock of granite, forming a small island in the Ganges, known to Europeans by the name of the Rock Jehangiri, which is highly worthy of the traveller's notice for a vast number of images, carved in relief upon every part of its surface. Among the rest there is Hari, of a gigantic size, recumbent on a coiled serpent, whose heads, which are numerous, the artist has contrived to spread into a canopy over the sleeping god: and from each of its mouths issues a forked tongue, seeming to threaten instant death to any whom rashness might prompt to disturb him. The whole lies almost clear of the block on which it is hewn. It is finely imagined and executed with great skill. The Hindoos are taught to believe, that at the end of every *Calpa* (creation), all things are absorbed into the deity, and that in the interval of another creation, he reposeth himself upon the serpent Sesha (duration).”—*Wilkins' Hitopadeśa*. II.

sent cow-keepers, who had been ill-used by Mahishásura. These cow-keepers (husband and wife) had come to complain to Vishnu. Before they did so, however, they had inquired of the third figure, said to be a "Sastrakáran," or sorcerer, as to the precise time when they might have a propitious opportunity. That while they were making the inquiry, one of the attendants of Mahishásura, the figure bearing the club, came to carry them to his master, to punish them for daring to appeal to Vishnu. The other figure at the feet of Vishnu hereupon interposed, and being one of Vishnu's attendants, drove from his master's presence the presumptuous servant of the wicked Mahishásura. The expression and postures of the figures do certainly seem to correspond with the story; but the tale itself suits ill the position and circumstances of Vishnu Náriyana, which no doubt is represented in this sculpture.

The sculptures on the opposite or north-eastern end of the temple represent the conflict between Durgâ, (a personification* of active, not passive, virtue), and Mahishásura, (a personification of wickedness.) These figures merit particular description.

The recess in which they are sculptured is 12 feet

* The *Dvaitis* are represented as good beings, the *Asuris* as evil ones, in so far only as there is any countenance to the fiction of personified virtue and vice. That fiction is European. All that I have ever read makes the Asuras blameworthy because of acquired power; and power is subdued by superior skill or force. In some instances the Asuras are described as cheated, injured, oppressed, rebelling in consequence, and then subdued and destroyed. The story of Durgâ and Mahishásura is the subject of the Chundipâtha of the Skândapurâsh†; and is the great occasion of celebration at Calcutta in the Durgâpûjâ feast, which is anything but virtuous. W. T.

[† The Chundipâtha is a portion of the Mârkandeyâyurveda. See note * p. 101, *infra*. Also Appendix.]

9 inches long and 8 feet high. To the left is seen Durgā, mounted on what is intended for a fierce lion. To the right is Mahishāsura grasping a short thick club. The figure of Durgā is 5 feet high and eight-handed: two of her arms have greater relief than the others, a circumstance which imparts to the figure a much greater appearance of truth and nature than would otherwise be the case. The left principal arm is stretched at full length, and the hand grasps a bow: the right arm is drawn back, as if in the act of discharging an arrow: but we see neither the arrow nor the string of the bow. Her six remaining hands hold respectively, on the left, a bell, a sūkha, and something not easily distinguishable; and on the right, the fatal cord (*pāsa*), a chakra (discus), and a sword. Mahishāsura is represented with a buffalo's head and horns and a human body. He stands in a retiring attitude, resting on his left foot, the right being advanced. His figure measures 7 feet 9 inches, not perpendicularly, but according to the posture in which he stands. Above, below, and behind Durgā, may be seen her attendant warriors, armed with swords and bucklers: and also two domestics, one with a switch of hair* such as horsekeepers use, the other with a kittsal (or umbrella). Mahishāsura has a similar attendant also. Durgā's attendants are all dwarfish, corpulent figures; those of Mahishāsura seem of more natural proportions. Durgā appears the assailant, Mahishāsura on the defensive. Of three figures between the two principal personages, two are in active conflict,

[* Chāmara (chauri), the tail of the Yak (*Bos grunniens* or *Poephagus*), used to whisk off flies, also as an emblem or insignia of princely rank.—Wilson.]

and the third is falling headlong. One between the legs of Mahishásura seems to have fallen; and another of the same party supports himself on his left hand, two fingers of the right being held up to indicate discomfiture and alarm. The whole group is executed with much skill and ability, and evinces the talent of the artist. The figure of Durgá in particular is represented with much spirit, and is graceful and easy. The following from a paper by Mr. Wilkins in the 1st Vol. of the Asiatic Researches, serves to illustrate the story. "The evil spirit Mahishásura, in the disguise of a *buffalo* as the name imports, had fought with Indra and his celestial bands for a hundred years, defeated him and usurped his throne: the story is to be found at length in a little book called *Chandi*.* The vanquished spirits being banished the heavens, and doomed to wander the earth, after a while assemble, and resolve to lay their grievances before Vishnu and Siva. Conducted by Brahmá they repaired into the presence of those deities, who heard their complaint with compassion, and their anger was so violent against Mahishásura, that a kind of flame issued from their mouths, and from the mouths of the rest of the principal gods, of which was formed a goddess of inexpressible beauty with ten arms, and each hand holding a different weapon. This was a transfiguration of Bhaváni,

[* The *Chandipásha*, or *Devimáthátmya*, of the *Márkandéyapurána*, in which the victories of the goddess [Chandi, Devi, Kali or Durgá] over different evil beings or Asuras are detailed with considerable power and spirit. It is daily read in the temple of Durgá, and furnishes the pomp and circumstance of the great festival of Bengal, the *Durgapújá*.—Wilson, Preface to the *Vishnupurána*. See also Muir's *Sanskrit Texts*, Part IV., p. 370 ff.]

"the consort of Siva, under which she is generally
 "called Durgā." She is sent against the usurper.
 "She mounts her Lion, the gift of the mountain
 "Himālayat (snowy), and attacks the monster, who
 "shifts his form repeatedly : till at length the god-
 "dess planteth her foot upon his head, and cuts it off
 "with a single stroke of her sword. Immediately
 "the upper part of a human body issues through
 "the neck of the headless buffalo, and aims a stroke,
 "which being warded off by the Lion with his right
 "paw, Durgā puts an end to the combat, by piercing
 "him through the heart with a spear." The reader
 will observe that the latter part of this story does
 not correspond entirely with the sculpture just
 described, but this must not surprise us, for the
 Hindu Poets, Sculptors, and Painters, seem to claim
 the license of representing the same action in a
 thousand different ways, and under a thousand
 different versions.†

I am tempted here to transcribe the following
 lines, written by Sir William Jones, in reference to
 this subject :—

" § O Durgā, thou hast deign'd to shield
 Man's feeble virtus with celestial might,

[* Bhavāñī, wife of Bhava (Siva) is the name given to Pārvati in
 her pacific and amiable form, she being called Durgā in her terrific
 form.—Wilson.]

[† The abode (śāya) of snow (hima), personified as Himavat the
 mythical father of Uma or Durgā—hence her patronymic Haimavati,
 "daughter of Himsvat," or Pārvati, "daughter of the mountain."]
 [‡ Cp. plate 33 in Moor's Hindoo Pantheon.]

§ It is now almost universally admitted that Sir W. Jones swilled
 his great talents by writing hymns to Hindu gods. They all borrow
 scriptural or classical ideas, and paint the personifications of India
 with colors not their own. The leading idea in these lines is not
 Hindu, but European. W. T.





RATHAS AT MAMALLAIPUR

LAWRENCE & CO., LTD., LONDON : ARRANGERS.

Gliding from yon jasper field,
 And, on a lion borne, hast brav'd the fight;
 For, when the demon Vice thy realms defied,
 And arm'd with death each arched horn,
 Thy golden lance, O goddess mountain-born,
 Touch but the pest—He roar'd and died."

Marks of the workman's chisel may be seen on a large block of granite, opposite the front of this excavation; and also at a few yards to the north-east of it, on a rough hewn stone, intended for a bed, with an elevation at one end for a pillow. The bed measures 10 feet 6 inches by 4 feet 9 inches: the pillow is 2 feet broad and 12 inches high. There are two small steps at the foot of the bed.

On some of the rocks between this place and Krishna's Choultry may be seen the rude commencement of several designs, which have been abandoned. Amongst them, however, is a finished excavation 21 feet long, 17 deep, and 9 high. The roof is sustained by four strong pillars. There are three niches in this excavation, with the outlines of a figure on each side of the centre niche. There is also a long inscription on the south-west end, now almost illegible.

About a mile to the south of the village in a small palmyra tope is a cluster of monolithic temples. It consists of five,* each differing from the rest in shape and dimensions, and each fashioned out of a detached solid mass of rock.

The first I shall notice stands a little to the west of the others, (No. 20), and is in shape similar to a horse-shoe.† It is a neat piece of sculpture 18 feet

* At a second visit to the place I understood that the sculptor's idea was the coostruction of five dwellings for the five Pāndavas. W.T.

[† Called by the Brahmins the Ratha of Nakula and Sahadeva, the youngest two of the five Pāndavas.]

in length, 11 feet in width, and about 16 feet in height. At the south end, that which is right-angled, is a roughly hewn niche, and a portal with two pillars.

The four other temples lie nearly in a straight line; but before describing them I would notice an image of a lion* and another of an elephant, both as large as life, which stand between this small temple and the other four. That of the lion is cracked. It measures in length 7 feet, and round the neck 8 feet: it is sunk in the earth about knee deep; nevertheless it has a noble appearance and its body is well proportioned. The elephant measures 14 feet in length and 12 feet in height. Its circumference in the largest part of its body is about 20 feet: round its head and throat, 14 feet; and round the largest part of the proboscis, 7 feet. It appears somewhat unfinished, and is sunk a little in the earth.

On the eastern side of the temples, near the most northern one, is a colossal Brahmany Bull, (Nandi, the vehicle of Siva.) Its head and neck only appear above ground: the length of the former being 4 feet, and the distance between the roots of the horns 3 feet 3 inches.

Of the temples, the most northern (No. 21)† is a neat little structure about 16 or 18 feet high and 11 feet square. The top diminishes on all sides by a parabolic curve, till it ends in a ridge 3 or 4 feet long. It has a niche on the western side, in which is a group of figures said to represent Draupadi, the wife of Dharmaraja.‡ My own idea is that it represents one

* Lion, the symbol of kingly power: elephant—that of great prosperity; and in particular the vehicle of Indra, [called Airavata.] W. T.

[† Called Draupadi's Ratha.]

[‡ And of his four brothers.]

of the consorts of Vishnu or Siva. A female figure is also sculptured on each side of the entrance to the niche.

The temple next to this (No. 22)* towards the south is of a pyramidal shape, and covered with ornamental sculpture. It is about 11 feet in front, 16 in depth, and 20 in height. It is much cracked, has a niche on the same face as the last, but there are no figures within.

The largest temple in the group (No. 23)† stands next in order;‡ it was abandoned before the design was completed and remains in an unfinished state. Across the middle there is a large rent, in some parts 3 or 4 inches wide; this has divided the body of the temple, and caused the separation of a large piece of the solid stone on the western side about the centre of the verandah. Another large piece has fallen from the south-western corner. Unfinished excavated verandahs exist round the lower part: and above them, on the outside, the body of the temple diminishes in width and length, so as to leave sufficient space to walk round it. The verandah on the south-eastern or sea-face of the temple is almost choked up with sand; but that on the opposite face retains its original height, and in it a large block of the solid stone projects from the back wall. The roof or top

[* The Brahmins have named this Arjuna's Ratha.]

[† Called Bhima's Ratha.]

‡ Mr. Braddock has by an oversight omitted to give the measurements of this temple, I therefore supply them from Mr. Goldingham's account; although I must here observe that in other measurements as given by them respectively I find some trifling discrepancy. Mr. Goldingham says that the temple measures 42 feet by 25 feet, and 35 feet in height. M.

of this temple is elliptical, and the general design is beautiful and elegant.

The last and most southern temple of the group (No. 24)* is of a pyramidal shape : its base measures 28 feet by 27, and it is 34 feet in height. It is neatly finished and much ornamented. In the two upper stories on the north-western face are niches ; and on the ground story of the same face is a portal with four pillars, projecting from the body of the temple 4 feet. Besides the ornaments which it possesses in common with the rest, this temple has a profusion of figures of various sizes, representing Vishnu and Siva, in some of the many different characters which they sustain in the mythology of the natives. These figures are carved in recesses corresponding with their size ; and over the majority of them are inscriptions, of which and of the figures, lithographed sketches may be seen in the transactions of the Royal Asiatic Society before alluded to.

About 3 miles to the north of the village, on the sea shore, are several granite rocks, one of which inclining to the eastward projects about 40 feet above the surface like a huge pillar. On another are sculptured various figures representing heads of fierce horned animals, of the precise appearance of which it would be difficult to give a written description. Returning towards the village, about half a mile north of the village choultry, we meet with a small temple built of hewn stone, and resembling in its ornaments those already described.† The entrance is nearly filled with sand, and the walls are much

[* This is called Dharmarka's Ratha.]

[† Said to be a Jain temple, and called Mukhadevayya Kōvil.]

dilapidated by trees which grow out of them. There is nothing, I believe, inside.

The last of these ancient remains to be described, are two temples (No. 26) built eastward from the village close to the sea shore. They are indeed so near the sea that the surf dashes against the foundations of them. They occupy a space of about 1,600 square feet and are becoming ruinous. They adjoin each other, being in some sense but one piece of building; but the existence of their two spires impresses one with an idea of their being two separate temples.* The more lofty structure I imagine to be about 60 feet high. This is the most eastern of the two, and has, overlooking the sea, a doorway 7 feet 6 inches high and 6 feet wide. Within this temple will be found a large broken black granite Lingam,† and a group of sculptures representing Mahadeva, Pârvati, and their son Kârtikeya or Subrahmanyâ.‡ The smaller temple contains a similar group of figures. The body of the large temple is inclosed with a massive stone wall, which as well as the temple itself bears the appearance of having been decorated with much ornamented sculpture. Small pieces of chunam still adhering to the ornaments give rise to the conjecture that the temples were either originally coated with it, or have been so covered in subsequent repairs. There can,

[* Cp. Gubbins, *infra*.]

[† It is sixteen-sided, with a perimeter of 6 feet 9 inches.]

[‡ The latter name is that generally used in South India. The son of Siva is called Kârtikeya because he was nursed by the Krittikâs, the personified Pleiades, and Subrahmanyâ because he is the special guardian of the Brahmanical order. For the origin of another of his names, Skanda, see Muir's *Sanskrit Texts*, Part IV., p. 296.]

I think, be no doubt that they were once elegant specimens of architecture ; though they are now too much decayed to retain many traces of their original beauty.* The mineralogist might possibly form some idea of their age from an inspection of the several species of granite of which the walls are composed. Some kinds of this rock, it is known, are much more liable to decomposition than others, (gneiss especially); and the fact is here evident ; some of the stones are very much decayed, while others appear as sound as on the day they were hewn. In a kind of passage of the larger temple is a large mutilated statue of Vishnu, now lying supine.†

These temples were formerly surrounded by an outer stone wall, part of which only is now standing. Two pillars also remain shewing the position of the western gateway.

Huge heaps of granite stones, on several of which are sculptured figures, lie in front and on each side of the eastern temple, and have tended greatly to protect it from the hostility of the sea, which has evidently encroached considerably. Many of these stones are of large dimensions, measuring from 6 to 10 feet long, 3 feet wide, and 1 foot thick ; and on some of them are appearances of sculptured architectural ornaments, though the injuries of the weather, the action of the water, and the lapse of time have combined to deface them. About 65 feet in front of the eastern temple, and now standing in the sea, is a

[* "Mr. Fergusson, in his 'Ancient Architecture of Hindostan' declares it [the larger temple] to be with the single exception of the Pagoda at Tanjir, the finest and most important Vimana in the south of India."—Murray's Hand-Book of India, Part I, p. 31.]

[† See p. 34, *infra.*]

square stone pillar, (a common appendage, I believe, to all the country pagodas), which measures 11 feet in height and is 22 inches square.*

At a few yards north of the temples, on a detached rock (No. 27) close by the sea, may be observed a gigantic figure of Mahishasura represented with the head of a buffalo. On a similar detached rock to the south are figures of a horse and an elephant's head (No. 28). These sculptures are considerably worn by the continual washing and action of the surf.†

There is no doubt in my mind that the sea has made considerable encroachments since the erection of these temples. I cannot conceive, were it not so, why they should have been built on the shore, so close to the sea that the surf in the calmest weather dashes against the doorway; while some of the well known appendages of such pagodas are actually at some distance in the waters. The large quantities of stones lying about the temple, and others which partially appear buried in the sea, seem even to indicate that other buildings also have existed to the eastward of these, which are now destroyed and overwhelmed by the ocean.

I have now given an account of all the curious sculptures and buildings which came under my observation at three several visits to the Seven Pagodas, and I believe I have omitted nothing which merits notice. I am fully aware that the account is imperfect: indeed, I hold it impossible to convey a correct idea of the remains of former ages by a written description, even if the account be per-

[* See note † p. 11, and note § p. 51, *supra*. Also Gubbins, *infra*.]

[† There are a number of sculptured bulls (Nandi) lying among the rocks close to the temple on the south side.]

feetly accurate. Who could by such means form a just conception of the actual appearance of the ruins of ancient Persepolis, of Tadmor in the desert, of Pompeii, of the various temples in Italy, and the remains of classic elegance in Greece and the Isles of the *Ægean* Sea? We may indeed read of pillars, colonades, porticoes, rooms, baths, apartments, and a long list of architectural definitions; but after all, the mind possesses but an imperfect image of the originals. Pictures and drawings help the description, but personal inspection is best of all. I therefore advise you, "gentle reader," if you have it in your power, to visit these singular vestiges of antiquity at Mâmallaipur. I can promise you ample recompense for your trouble. If you have antiquarian curiosity, you may here satisfy it. If you have any disposition to moralize,—as a Christian should do,—on the end of human greatness, you will see that though here it has been attempted to "grave it in the rock for ever," it still passes away; and you will turn your thoughts from these, amongst the most durable perhaps of mortal productions, to that heavenly city which is indeed eternal.

Remarks by the Rev. W. Taylor,

The author of the foregoing paper having done me the honor of transmitting it to me for perusal and remark; and the few cursory observations made having called forth a fuller explanation of his wishes,—although I do not think myself fully able to meet them,—I offer the few following observations on the locality which is the subject of his interesting illustrations.

Karta framställd av den svenska artilleri

MÄMALLAIPUR

Utsikt från den svenska
artilleri från den svenska
tiden i Indien.

Detalj



Wards contributed to the nation's wealth, quite often at other's expense.



I. THE NAME.* This the people of the neighbourhood colloquially term *Mávalivaram*. It is also known to natives as *Mabalipuram*, whence I presume, it became expanded (by Mr. Goldingham if I remember aright) into *Mahábalipuram*. More recently I observe Dr. Babington has made it *Mahá-malaipür*, “the town of the great” (or as Dr. Babington understands it, sacred) “hill.” If the said reading be actually borne out by the old Tamil inscription near one of the caves, I must submit ; but without copy, or fac-simile, the accuracy of the reading may be open to doubt. There is considerable reason to believe that the true reading is *Mámallapuram* ; and the true reading is of consequence.

Malla is a northern patronymic, or rather titular name of a race, like Cæsar, or the Medieis, or the Bourbons. In local papers of the Mackenzie collections, obscure but numerous indications are given of a race of chieftains bearing that surname ; of whom Deva-malla-raya is most frequently mentioned. This chieftain was a (Peninsular) highlander in origin ; not, properly speaking, Hindu, but of an aboriginal race. Now Deva-malla-raya indicates dignity and lineage : of which title *Má-malla-rāja*, would be almost an equivalent ; indicating indeed a lower rank, but quite suited as a distinctive epithet of a minor offset from the parent stem. Again in the Mackenzie

[* See Appendix.]

* According to legendary tradition, one named Mallésuda ruled in early times. He seems not to have been a Hindu, as he mocked a Brahman, and was metamorphosed into an alligator. An appearance of Vishnu is said to have occurred. Before that appearance the place was called *Mallapuri* and *Mallapuri-kshetram*, from the above Mallésuda. Mackenzie MSS., Book No. 33, G. M. 787, Sect. 9. This paper is in the Telugu language.

local papers, there is abundant evidence of a gradual progress of colonization by Telugu people, from proximity to the Godaverry southwards, at least as far as Nellore; and various instances^b occur in which those who first cleared forest land and began to build a town, gave their own names to the town so formed. I would not assert it as a fact, but I regard it as a probable inference, that the locality, in immediate question, derived its name from its founder, an offset, or junior branch, of the Malla chieftains in the north. I would not leave the name without noticing that in a modern Tamil poem written in the south, mention is made of the king of *Mavalivanam*: but whether this place be designated or not, is doubtful; and I do not think such an authority could be trusted.—Quitting the name of the place we may further advert to

II. The antiquity, or probable antiquity, of the sculptures. That the antiquity is not very great may be concluded by inferential deductions; as 1. The mythology of the figures is Hindu; the general story,

^b Subsequent to Sāl. Sak. 434, or A.D. 502, a person named Mahimala, or Mavālamu, left his native place owing to oppression; emigrated southerly, and built a village of four or five mud huts. It was called after the founder Mavāmalūr. It increased; and by a separation of brothers at a later date Nandi-varam was founded, ultimately a town of note. Ibid. Book 49, C. M. 739.

This is merely an illustration. From a yet unpublished abstract of another paper, I find that two persons named Malla-rāya and Annama-deva-rāya, emigrated from Vijayanagaram to the district of Arcot, or neighbourhood of Conjeveram, and obtained some immunities from the wife, or queen, of Deva-rāyar. These people were of the tribe of athletes, proceeding from the original stock of mountaineers. I cannot identify these persons with Māmallā-puri. At a period later than Krishna-rāyar, there were four avenues leading from Conjeveram to distinguished towns, one of which was Mahābalipuram, then reputed to be of Vaishnava credence.

part of that contained in the *Mahâbhârata*; the language of the inscriptions, at least in some places, Sanscrit: therefore Brahmans were some way concerned. But there is much concurring evidence to shew that the first immigration of Brahmans to the Peninsula was not of remote antiquity. Besides which consideration, 2. It is beyond doubt that before the time of Kulottunga Cholan, and his illegitimate son Adondai, the whole district bounded on the north by the Pennâr, on the south by the Pâlâr, on the east by the sea, and on the west by the ghâts, was dwelt in by half-civilized people termed Kurumbar, who had embraced the Jaina religion, brought to them from the north. Adondai chiefly distinguished Kâñchi-puram (Conjeveram) and Tripati, as his places of residence, or capitals. The era of Adondai is not higher up than the seventh century of our reckoning. He is said to have brought the Brahmans from Sri Sailam in Telingâna, and certainly attracted a large colony of Sudra Vellâras, or agriculturists, from Tuluva or northern Canara. Soon after him the kingdom, which he acquired by the sword, was broken up into petty principalities, and lapsed into a state of partial anarchy. As we can distinctly trace the founding of Vellore to a period later than Adondai, and to colonization led on by a northern chief, so about the same period, I am inclined to think, the neighbourhood of Mâvalivaram was colonized from the north, by one of the Malla family with his clan. Besides, 3. The Inscriptions are in too perfect a state of preservation to be of remote date. As far as my knowledge extends, inscriptions, with a defined year, have not been met with, in a legible state, higher up than the

tenth century. I am aware of one or two *apparent* instances of much higher date, but with the absence of any precise year : hence inconclusive. Fragments of inscriptions in the Pàndya kingdom, (the oldest one in the south,) have I believe generally been so worn as to be incapable of connected transcription. But the appearance of the chiselling at Måvalivaram, (from the distant recollection of about fifteen years), is such that it would tax my credulity greatly to assign them a more distant date than from three to five hundred years.

If then we inquire into

III. The origin, or probable origin, of the place with its sculptures, my own judgment would lead me to fix the possible origin of the settlement at Måvalivaram to a colonist family of the Malla tribe ; subsequent to the rule of Adondai, and previous to the ascendancy of the Vijayanagaram ascendancy in the present Carnatic ; that is, (loosely stated), between the twelfth and sixteenth centuries of our reckoning. In this opinion I am guided by analogy. The Bhonju family, in that manner, spread itself in a district ; afterwards subject to the Gajapati princes of Orissa. The Malla family, from wild mountaineers, became powerful chieftains in Telingâna. Many families, in that way, made subordinate settlements in different village districts of the same country ; and, about the period above indicated, some heads of families emigrated from the Karnâtakadesa proper, and became local chieftains ; while many others at a later period, and from different causes, followed a like course. But if I am right in this inference by analogy, it does not follow that a settlement, made in a before pastoral, or waste,

country, would at once become a place of power or consequence. The same mode of argument would suggest the need of some centuries, in order to produce such a result ; and we know that many mutations occur in such kind of states, when near powerful neighbours. Accordingly though the name of the founder may have continued, yet, the conquest of the South, began by Krishna-raya of Vijayanagaram, and completed by Achynta-raya, probably overwhelmed any such principality. Such was the case with the before local powers at Ginjee, and at Tanjore. In those places military commanders became viceroys, and their descendants, kings. And I think it probable that a chief of this latter origin from Karnâtaka proper, (borrowing the idea from Ellora), had the excavations and sculptures made and the inscriptions recorded ; especially those in the Haâ Kannada character and Sanscrit language :

* In my abstract of the Tamil manuscript entitled Karnâtakârûpî, I do not find definite mention of such a supersession ; but I think it probable from the general conquest of the neighbourhood ; and suppose the district became subject to the local metropolis of Ginjee. In the paper referred to (note a) it is stated that Sînhama-nâyânu of the Vellngâtiâr race ruled at Mâvalivaram, and employed many artificers, who resorted thither in a time of famine, in making excavations and sculptures on the hill. Following out this indication, I observe that Yachama-nâyâdu and Sînhama-nâyâdu of that race fought a great battle and gained a victory over opposing chiefs in Saka 1523 (A. D. 1601). By that time the power of the Vijayanagaram sovereigns was broken ; and it said the Mahomedans were concerned in the affair, in connexion with Ginjee and Vellore. The scene of combat was Ootramaloor. This period would mark another change of power superseding the supposed, or rather inferred authority of the viceroys from Vijayanagaram. And if Sînhama-nâyâdu subsequently employed stone-cutters in the sculptures, then we have the period fixed to the seventeenth century. It is not however absolutely necessary to suppose that all the works were begun by the same chief, or finished (in so far as finished) by the same hands.

of parts of one⁴ of which Dr. Babington has given a copy and translation. If this inference approximate to truth, the works alluded to must have been accomplished in the sixteenth or seventeenth century.

These cursory remarks may be concluded with

IV. Miscellaneous observations; chiefly suggested by Dr. Babington's paper in the 2nd volume of Transactions of the Royal Asiatic Society; the latest essay on the subject, of which I have any knowledge. The value of that paper seems principally to be in the plates, from drawings and inscriptions, and especially in the deciphering and translation of the latter. They prove, (as such inscriptions usually prove) very unsatisfying: for this reason perhaps, that the objects in the mind of the recorder, and in that of the archaeologist, are entirely different. Of the six inscriptions at this place, to be found in a volume of the MacKenzie MSS., five are of unimportant donations, (including, if I mistake not, the Tamil one mentioned by Dr. Babington;) and one which is of larger import, has only the name of Deva-raya⁵ a clue

⁴ In that incomplete inscription on the "small monolithic pagoda," neither date nor proper name of the king or chief appears. *Kimo-*
vija is a mere epithet, and the other name appears to me strange and quite unusual if applied to the ruler. I throw out the conjecture that *Jayarama* is a Sanscrit word modified into Tamil. *Stambha* is pure Sanscrit for a post, column, or pillar. *Jaya-stambha* is of frequent usage for a triumphal column, or pillar of victory. I would render *Jayarama Stambha* by "the pillar of the victorious one," without however insisting on being right, because the construction is a little forced; and merely add that possibly *Sinhama-niyado* may have had the pillar and the inscription cut to commemorate the victory at Ootramaloor: still however preferring the opinion before given.

⁵ Connecting this note with note 3, I think the same Deva-raya may be meant, but am not certain. There was only one (I believe)

to the date. Now this might be Achyuta-deva-râya, who was very liberal to Conjeveram : or some one later, even a local chieftain ; but not, I conceive, any one of the Vijayanagaram dynasty higher up than Achyuta-râya.

The paper by Dr. Babington appears to me to contain some minor inaccuracies,^f on which it might be trifling, or invidious, to dwell ; but the supposition that the place was merely an Agrahâra, and that Brahmins procured the sculptures to be made at their own cost,—with the more astounding denial, that the sea has encroached on the Coast of Coromandel, are not of trifling import. As to the first, it contradicts all known experience, in so far only as relates to Brahmins laying out funds at their own entire control, on such sort of works. The second is a point of greater magnitude. I regard the

of the older Vijayanagaram dynasty that bore that name without any prefix. He ruled about 841. Sak. 1334, or A. D. 1412. In these dates I follow one MS. authority, without deciding that it is the best. A list with different dates may be seen in Mr. Campbell's Telugu grammar ; in which also instead of simply Deva-râya we read Gauda-Deva-râya. But after Krishna-deva-râya all of the second dynasty bore it, with a distinctive prefix. Probability inclines to the latter period, between S. 8. 1451 and 1508, or A. D. 1529 and 1586. Nevertheless it must not be forgotten that about A. D. 1400 the power of the Râyas has been traced at Trichinopoly and Madura, in the person of a general named Companra-nâdiyâr, who annihilated the remains of the first Mahomedan incursion to the southward. The state of the modern Carnatic was however too unsettled to permit the supposition of the first Deva-râya making grants or donations within its boundaries.

^f It is not my wish to be very particular : however the statement by Dr. Babington that "the copper and stone inscriptions found..... in many parts of the country, are all in the Sanscrit language," does not agree with the mention made by himself of a Tamil inscription in or near the Varâha-mandapam ; nor with the recent discovery of some, as is stated, Pâli inscriptions in the north. But keeping within

few data on which the denial of any encroachment of the sea is founded, as quite inconclusive ; though this does not seem to be the place for their discussion, nor yet for the statement of contrary facts and arguments. It is a point on which I apprehend Dr. Babington to be at issue with truth : but beyond this mere expression of an opinion, it does not seem important further to pursue the subject, in these very cursory annotations.

Having had an opportunity of reading over these remarks after an interval of more than a year and a half, and having seen, in the interim, copies of two inscriptions from the neighbourhood of Mayalivaram, in the Tamil language and old Tamil character, I find that the spelling therein is *Mimallaipār*, with two *l's*. The language is not the pure old Tamil ; but the orthography is so generally correct, that the two *l's* cannot be an orthographical error ; and if not, then the word does not mean *hill*. The language is comparatively modern Tamil ; being much mixed with Sanscrit derivatives, which is not the case with very old Tamil. The name of Deva-rāya appears ; and an opinion seems to have been formed

the limits of the peninsula, the interests of truth require me to state with entire respect, while touching on the subject, that the Mackenzia papers contain many hundred copies of inscriptions in Canarese, Telugu, Malayalam, and Tamil ; many of which I have examined, and can attest that, though copies, they are not translations. It is not an unfrequent case to find inscriptions with florid Sanscrit *slokas* at the beginning or end, with the real matter of fact in plainer prose of the vernacular language. The undeciphered part of the inscription given by Dr. Babington requires further attention, for its present obscurity may involve some such humbler termination.*

[* See Appendix.]

that it meant a Chola king. I cannot positively deny such an inference ; nor yet another inference that similarity of character in neighbouring inscriptions, must argue identity of origin. The subject is confessedly open to variation of opinion ; and inquiry would seem to be requisite before a decision can be positively made.

Supplement by Walter Elliot, Esq.

Besides the objects of interest usually visited at the Seven Pagodas, there is a spot about two miles north of Mahāmallaipūr, the sculptures and inscriptions at which will be found not unworthy of attention. Proceeding along the sea-shore towards Madras, at the distance above mentioned, a quadrangular space inclosed by mounds of considerable extent, No. 31 in the map, called by the fishermen Devanēri, will be observed. From the appearance of these mounds, added to the fact that numerous copper coins, glass-beads, and bits of iron, copper, &c., are picked up after heavy rain or high winds on their surface, it might be supposed that they indicated the site of some ancient edifice or fortification : but an excavation made in 1840, completely through one side, failed to elicit any discovery in support of such an opinion. The section was carried, through pure sand, to a depth of 20 feet, and the only extraneous substances met with were some pieces of charcoal, at different depths.

About quarter of a mile farther, near a collection of fishermens' huts, called Sāluvan-Kuppam, are some remarkable rocks, standing a considerable height above the beach, and known by the name of Idaiyan

Pudal. One of these exhibits a niche or panel, surmounted by an arched border composed of the heads of the Simha, or fabulous lion of Hindu mythology, carved in relief; while another has been rough-hewn into the outline of the same animal. Beyond this is a stone Mandapam, or temple, almost entirely buried in the sand. Within is a Lingam. This is the site of the inscriptions referred to by Dr. Babington, in the 2nd Vol. of the Transactions of the Royal Asiatic Society, as having been sent to him by Colonel De Havilland. Of these Nos. 1 and 2 of plate 15, pronounced by Dr. Babington to be identical, are engraved on the end walls of the Mandapam on either hand of the entrance. On the frieze above the entrance likewise, occurs the word, in each of the two characters deciphered by Dr. Babington,

"ATIRANACHANDAPALLAVA."

At a little distance to the north-west of this temple, on a flat stone, (No. 32 in the map), level with the surface, occurs the following in old Tamil characters:—

வெளி ஸ்ரீ இச்சதலங்கானுக்கு மதிதயிட்டரு மாப்
பட்டமில் திருவைதிக்கு இருமாலிலழும் திருவைக்குக்கு
ஏழஞ்சு போன்றும் குடுத்தது.

"Salutation! two Mās¹ of land in Mēpatti² for a sufficient daily
meat offering, and a Karanja³ of gold for maintaining a lamp, are
granted to Ijjagatala⁴ Tamānār."

About 100 yards north of the Mandapam is a mass of natural rock, (No. 33 in the map), one end of

¹ A Mā is a 20th part, [here of a Vill = 66157 acres.]

² Mēpatti is probably the name of a field.

³ Karanja, an ancient weight [= about 72 grains.]

⁴ Ijjagatala Tamānār "the Lord of this world." Tamānār should probably be Tambānār; the title refers to Atiranachandeswara.

which is covered with a long inscription in ancient Tamil. The character, as well as that on the flat stone just mentioned, is quite different from those above alluded to; but corresponds with the one first described in Dr. Babington's paper, as "seen on a face of rock by the side of the inner entrance to the Varāhasvāmi pagoda" on the south side of the hill at Mahāmallaipūr, and of which an alphabet is given in plate 13. The greater portion is buried in the sand; but in 1840 this was cleared away, and a transcript of the whole carefully made, of which the following is a translation. The original in modern characters is given at the end of this article; (marked A.)

"Salutation!

"In the presence of TIRUVĀTKĀMVL."

"In the 37th year (Āndu) of the reign of TRIBHUVANAVIRADĒVA,
"Sovereign of the three worlds," who having taken (or holding)
"Madura, Īram (or Ceylon), and Karavūr, and the crowned head of
"Pāṇḍyan, made the Virābhisekam and Vijayābhisekam, (i. e., the
"illustrations of heroism and victory;and, by the grace of
"ADISANDEVARA, in the temple of SUBRAHMANYA DEVAR, in the De-
"vadīnam—Brahmadeyam—village" of Tiruvirichilūr, in the Āmar
"Kōṭṭum of the victorious Cholamandalam:

"We Āndūr Tillai Niyakar, the overseer² of (the temple of) Sri
"MAHESTARA; Chambiya Māvētula Vēlār, the steward¹⁰ of this tem-
"ple; Pan Mahestara Raftan, otherwise called Ālkonda Villi Selvap-

² Page 263, [p. 53, *supra*.]

⁴ This is read in two senses. Some explain Tiruvikāmvl as Sarasvatī, the goddess of learning; while others read the invocation thus, May the Agamas and Vedas be pre-eminent.

⁷ Tribhuvanschakravartigal, a repetition of the King's titular name.

⁸ Granted for the support of the gods and of Brahmins.

⁹ Kaigal, literally a watchman or superintendent.

¹⁰ Srlkāryam or chief servant.

"pirān, a Siva Brahman, having proprietary right¹¹ in this temple
"and officiating in it¹²; Nārgattennāyira Battan, also named Āludaiyān
"Jhānam Pettān, a Siva Brahman, having proprietary right in this
"temple and officiating in it; and Tiruvirichiludaiyān, the accountant
"of this temple; all of us have sold the lands, (herein undermentioned
"ed), and executed a deed engraved on stone, in favour of Āndār Ka-
"ruppūruhāiyān Nambi Asputa Kūttar,¹³ performing his adorations
"in this temple. The lands, which we sold to this person because the
"revenue¹⁴ in the treasury¹⁵ of the god has proved deficient, on
"account of the decrease in the collections (or assessment¹⁶) of Tiruvi-
"richilūr, the property of the sacred name¹⁷ of Pillaiyār, are as
"follows:

"In Peri yēri Karani,	Kuri
"Adalakādu Tonkātan.....	189
"Attipatam.....	250
"In Uṇal ēri Karani,	
"Ādi Mallai Nātan	
"Rettai Chekuvu	
"In Tēngam Karavu or Asputa Kūttan,	
"Tēdchornvu [P]	
"Urakkundil	
"Pārasāni	
"In Nirūḍan Karaval	
"Chī*** Karaval	
"amounting to Kuris.....	2,280

¹¹ Kāsi.

¹² Devarkanni-kshetra.

¹³ Kūttan is still a title of the nobler class of Telavars on the Neilgherry Hills.

¹⁴ செய். In the Saduragaridi, the meaning of this word is given as Kudirāram, the rāyt's share.

¹⁵ திருத்தீர்தா, a sacred treasury. Hence, in the Travancore state, the terms employed for that Sircar; to intimate that the Government is under the especial protection of the deity.

¹⁶ செய்தீப்பு.

¹⁷ அசுத்துவாசி, a respectful mode of describing the property of the god.

In Talai Sari Pâlam,		
" Udaîya Nambi		
" Kottamânu		
" Kaditangi		
" Sivadâsa		
" Pattavritti		
" amounting to Kuris.....	1,440	
	—	
	" Total Kuris..	4,150

" Being Nilams 2, Mâ 1½.*

" This extent 2 Nilams, 1½ Mâ, and also the building site and garden containing 400 Kuris situated to the east of Asputa Kûttan and Uvâkkunnil, we have sold to this person (aforesaid), to be his property, and have received its value, 300 new cash, into the Pillaiyâr's treasury, and engraved the deed (of sale) on a stone.

" Having consented (to his) irrigating these lands either naturally or artificially, and also conveying sufficiency of water to the trees, we engraved this on stone in favor of Karuppârudaiyân Nambi Asputa Kûttar.

" We, the Proprietors of this Temple, have given.

" Thus (Signed) Tilai Nayaka.

" Thus (") Pan Mahesvara Bhattan, or Åskonda Villi Selvappirin, a Siva Brahman, having hereditary right in this temple and officiating in it.

" Thus (") Ålodaiyân Jñânam Pettan Nârpattenniyira Bhattan, a Siva Brahman, having hereditary right in this temple and officiating in it.

" Thus (") Siva [? Sri] Kâryam Chembiya Mârvenda Vellî,

" Thus (") Tiruvirichulalaiylo, accountant of this temple.

" I, Nârpattenniyira Pillai, of Tiruppôriyür, know this.

" I, Manichettu Nârilyam Bhattan, of Chindârür, know this.

" I, Vellî, of Chirudâvûr, Amur Nâtta, know this.

" I, Perissâlî, for Muran Kali Nesi and Nekkumaravu, [? Kali Nesi, Mananeri, and Marava] of Mâmbâlkam, know this.

[* 144 sq. ft. = 1 Kurî, 100 Kuris = 1 Mâ, 20 Mâs = 1 Velli, or Nâmam.—See note 1, p. 120, *supra*.]

" I, Kurđvi Donaya Battan, of Paiyanur, know this.
 " I, Mayindi Kuni [Nārūyana] Battan, [of Paiyanur] know this.
 " I, Vishamur Kiravan, know this.
 " I, Āmūr Nattu Vēlān, of Mamallapuram, know this.
 " I, Kuvalaikkanni Maya Kirān Vickan, [? Māmbākīrū Viśāśikan.]
 Warden of the Piliniyār temple, know this.

The inscription appears to be an ancient deed of sale, and its importance in this place depends on the means it affords of obtaining some clue to the date at which it was made, and which Dr. Babington hopes may yet be obtained from the similar Varāhasvāmī Sāsanam. That however given in the commencement is only the āndu, or year of the reign of one of the Chola Princes, the exact chronology of which dynasty is yet to be ascertained. There is, however, another inscription, of an ascertained date, at the neighbouring hamlet of Pavarakkāran's Choultry, engraven on a stone under a large Pipal tree, near the steps on the south side of the tank, the characters of which are precisely the same as those of the Saluvan Kuppam rock and the temple of Varāhasvāmī; who appears moreover to have been the common divinity of all three villages. It is as follows: (vide the original, in modern characters, marked B.)

" Prosperity! at the holy time of the Makara Saṅkrāna, on Wednesday, the 5th in the constellation of Uttirāśādi, in the Brahma " yoga, in the Bālavākarava, in the light fortnight of the month of " Makara, in the cycle year Maṇmatha, and Saka year 1157, when " Sri man Mahārājādhīraja Paramesvara Sri Vira Pratipa Vikrama " Deva Mahārāya ruled over the earth, (on that occasion,) Tiruveen- " gala Nāyakar gave the piece of land surrounding the Mandapam, " dedicated by Timmappa, for the halting place at the festivals of " Phālāśāni of Perumāl Ādīvarīha Jhāns Pirān, the deity of [the three " villages] of Pōñjeri, Tirupārkudal, and Mahāmallaipuram, extend-

" ing over 1,000 Vélis* of land, in the Vadakanthal,† of the Kottam of Amur, in the Victorious Cholamandalam.—This piece of land, and " the salt pan in Küttapákam, called Viraya Pálmban, have been " given so long as the moon endures for the Pálivéthai Tirunál of " this deity. Additions may be made to this donation. May this " charity be continued so long as the moon endures! Let the " hidden treasures, waters, minerals, and every thing which the " land or the salt pan contain within their limits, become the pro- " perty of this deity. Any person that injures this charity, will incur " the guilt of having killed a cow on the banks of the Gauges. The " Kániyáhars, (or Proprietors of the land), Sengalaigamár, Nayina Mu- " daliyár, and Vayirava Nayinár, have affixed their signatures to this " gift. Thus also Puiyantrudaiyán Uttamapráyán Annappan, the " village accountant has signed. May prosperity continue!"

Who Vikrama Devn was, does not appear; but he may have been a local officer, perhaps a feudatory or governor under the Cholas; which dynasty shortly afterwards gave way to that of the Ráyas of Vijayanagaram (Bijanagar.) The Sáliváhana year 1157, corresponding with A. D. 1235, however, gives a tolerable approximation to the Era of the Tamil inscriptions; which, as connected with the worship of Vishnu under the form of the Boar incarnation, and the representation of the same subject in one of the eaves, (plate 5 of Dr. Babington), affords also some clue to the period at which the sculptures were executed. A further guide to the eras of both the Tamil and Nágari inscriptions may be obtained by combining and comparing some scattered notices obtained in other inscriptions.

An inscription at Dhárvaram in Rajahmundry shews that a Vira Chola Deva‡ was reigning in S. S.

[* See note 1, p. 120, *supra*.]

† Northern District.

‡ He also bore the titles of Kulottunga, which seems to have been adopted by several Chola princes; of the 7th Vishnu Varddhana; and of Tribhuvana Malla in other inscriptions from the same district. See MS. Catalogue of the McKenzie inscriptions.

1001 or A. D. 1079. His name too occurs in the best authenticated lists of the Chola dynasty. I have no doubt that this is the prince above alluded to. The grant would, therefore, be in 1038, or about a century anterior to that of Pavarakkāran's Choultry.

That these Tamil inscriptions were posterior to the formation of the Atichandesvara Mandapam, the *Rathas* and the temple cut out of a single mass of rock, (from which Dr. Babington copied the Kāmarāja inscription,) is established by the invocation of *Adisandesvar*,* the tutelary deity of Tiruvirichilūr, in the inscription on the rock.

In a copy of a Grant at Pithāpūr, in my possession, Vijayāditya, the founder of the Chalukya dynasty of Kaliṅga, about the middle of the 6th century,† is described as "destroying the southern King Trilocana Pallava, and, through the decree of Fate, losing his life in that country." From the title Pallava it may be inferred that this chief was of the same race and probably the same family as Kāmarāja, surnamed Jayaranastambha (the pillar of successful war), and Atiranachanda Pallava.

Another inscription, engraved on a set of copper plates, (in the possession of Mahendra Shanta, a Jain Guru at Hyderabad,) and of an era 60 or 70 years later, contains the following passage :—

* *Adicandesvara* must be identical with "Atiranachandesvara," the Lingam set up by Atiranachanda. See Dr. Babington, Trans. Roy. As. Soc., Vol. II., p. 267, [p. 59, *supra*.]

In Tamil, the *s* pronounced "ta" at beginning of a word, and "da" in the middle, is identical with the Grantha and Nīgarī "ta"; and *s* is the only Tamil equivalent for the Nīgarī "cha," ["sa," and "sh."]

† About S. S. 475 or A. D. 555.

"Having conquered in battle, the hostile kings in the different quarters, &c., he acquired the names of Parameśvara and Vikramāditya." Moreover, Pallava Mārdū was overcome by this Lord Sri Vallabha, who annihilated the renown of Narasiṁha, surpassed the valour of Mahendra, and excelled Īvara in affability. He has justly assumed the title of Sri Vallabha, being in the unprecedented possession of Kāñchi, as it were the loosened zone (kāñchi) of the Nymph of the south. He is also rightly entitled to the name of Rājāmalla, having secured his acquisition by his large and strong arms, and conquered the chief (Pālaka) of the Māmalla race."

From these facts it may be inferred, that the rulers of Māmallaipura were in a state of independence in the 6th and beginning of the 7th centuries. We know from other sources that the Chola Kings reduced Tondamandalam about the 7th century. At that time it was parcelled out among a number of petty chiefs of the Kurumbar race, who with their followers were almost entirely extirpated by the Cholas. The family that possessed Māmallaipura was probably one of the principal of these. The excavations therefore could not well have been made later than the 6th century. Neither could they have been much earlier, for the forms of the letters both Grantha and Nāgari do not justify the supposition of a higher antiquity. §

Under the Chola dynasty we find Tamil invariably employed as the character of inscriptions.

* This refers to one of the early Chalukya kings of Kalyān, who is described in the beginning of the copper plates as son of Satya Sefja, grandson of Kirti Varma and great grandson of Pulakesi. His era was about S. Saka 648, corresponding with A. D. 620. The Kalings and Kalyān dynasties were collateral branches of the same race.

† Ellis in Trans. Mad. Lit. Soc. p. 19.

‡ 2nd Report on the McKenzie MSS. by the Rev. W. Taylor, p. 86. [Madras] Journal VII, p. 311.

§ See Prinsep's comparative table of Hindu alphabets.

Whether all the temples were excavated by the Pallavas seems questionable. They were evidently worshippers of Siva. Many of the subjects, particularly those in plates 2, 5, 7, 10 of Dr. Babington's paper, belong to the Vaishnava creed, which is more particularly referred to in the inscription at Pavarrakkārān's Choultry, and is known to have been of later origin. It is not improbable, therefore, that these may have been the work of more recent devotees, emulous of the fame of Kāmarāja and Atiranachanda Pallava.

In the possession of the Pujāri of the modern temple is a deed in Telugu, engraved on copper plates connected by a ring, with the figure of a boar and a sword on the seal, purporting to be a grant of the village of Nelatūr to Kesavārya Sri Rangāchārya by Venkatapati Sridevarāya in the Saka year 1532, Plava Saṁvatsara.

A.

శ్రీకృష్ణ-తిగ్రహంకోయి రుషపక త్రిమావత ఇత్త
వతి-క కం మతునాయిమిధ్రూమ కల్పులుమ పాణిథయం గ్రుధుత
శిఖ్యమ కొండ వీరాయిభటకూరం చీజ్య అయిభటకూరం
పణునీయగ్రునియ త్రిమావతవిర భావంస్తుయాండ - నయి-వ
త-ఇయంకొండచోధుమంటలంతాస్తుయంకోటతతు భావ
శాంమల్పులు భియమ తిగ్రయిధిసితుక్కుటయ లూ-ప్రాణు
భావంకోటంత్తుభిశాభ్యుశ్శుభావాగ్రునాం త్తుకోటింప్రోచి
భోగ్యాకంకణని ఆణ్టారాభిస్మేకయక్కరుమర్మి కారియంతు
మయి గ్రుభేతయోగ్యాగ్రుమికోయిస కణనియుషుట చివల్పుగ
ఘ్యయం భావంకణమిభేషత్తిరాత్తుప్యుటకొండమింప్రో
సమప్రాగ్యాలుయపణుయితుశ్శూపట్టతు మికోయిస కానుయ

எடுப்பிவையுடையனவுடையாக கேள்வி கீழ்க்கண்ட ஆசிரியர்களுடையான் நூல்மீறப்பற்றுவது நூற்பத்தெண்ணாலுமிரபட்டதும் - கோயில் கணக்கு திருவிழிச்சிலுடையானும் - இவ்வளைவோருமிக்கோவிலில் கும்பிடித்திருக்கும் ஆண்டார் கருப்பூருடையானம்பீ அற்புத கூத்தற்கு ஸிலைலை பூஶா னாம் பண்ணி கல் வெட்டு குடுத்த பரிசாவது பிள்ளையார் திருகாம காணியாக திருவிழிச்சில் உள்ளுரில் நிறை இறப்பு அரிதாய ஸ்ரீபண்டராத்தில்தட்டிறை இறக்கையால் நாய்கள் இவர்க்கு விற்று குடுத்த சிலமாவது - பெரியேரி கழுனியில் அடைகாடுதென்கூறு - தீ ஏ அபி ம் - அத்தீப் பட்டங் தீ-உாடுபி ம் - ஈந்ம் எரிக்கும்பிலாமில்லை நாதனும் - ரோட்டை சேறுவும் தேங்கம்கழுவதுமான அற்புதகூத்தறும் - உவாக்ருண்டிலும்-பாவசாஸ்யும் நிரோகிகழுவதும். சீ * ஒ கழுவதும் - ஈது - உதார அபி - தலீசுரிப்பாளத்தில் உடைய ஸ்யப்யும் - கொற்றாமாலும் - குடுதாங்கியுஞ் - சிவதாசதும் - பட்டவிருத்தியும் - ஈது - தாசாசமி - ம் - ஈது - சதாடுபி - குல - கிளம் - உபசை - இக்கிளம் - இரண்டே ஒருமாவகையும் - அற்புதகூத்தறுக்கும் - உவாக்ருண்டிலுக்கும் கீழ்க்குமினையும்-உள்பட்பையும் - தீ சா ம-இவர்க்கு காணியாக பேறும் விலைக்குவிற்று பிள்ளையார் ஸ்ரீபண்டாரத்துக்கு ஈக்கெட்டுபுதக்காக - கா - இக்காக முன்னூற்றாக்கும் - விலைக்குற விற்று கல்வெட்டுக் குடுத்தோயிக்கிளங்களுக்கு ஸ்ரீபாய வேண்டுவதும் - இந்நக்கைக்கடவுதும் - ஏரிகளிலே ஸ்ரீபாய வேண்டுக் கொத்த ஸ்ரீபாயயும் இப்படிக்குச் சம்மதித்து கருப்புத் துடுப்பாளம்பீ அற்புதகூத்தர்க்கு கல்வெட்டு குடுத்தோம். இக்கோவில் ஹாதத்தோம் - இப்படிக்கு இவை நில்லை நெய்கள் எழுத்து - இப்படிக்கு இவை இக்கோவில்கானிய உடைய சிவலூராஜூனன்கெத்திரத்து ஆட்கொண்ட வில்லிசெல்வ பிரானுன் பன்மாதேஹரபட்டன் ஏழுத்து - இப்படிக்கு இவைகோவில் காணியுடைய சிவலூராஜூனன் கெத்திரத்து ஆசிரியர்களுடையான் நூகம் பெற்றுவது நூற்பத்தெண்ணாலுமிரபட்டடன்எழுத்து - இப்படிக்கு இவை சிவகாரியம் செம்பியகு வேஷ வேஷன் எழுத்து - இப்படிக்கு இவை கோவில் க

ஈக்கு திருவிழிச்சிதுவடையான் எழுந்து—இப்படி அறிவேன் திருப்போரியூர் காற்பத்தெண்ணாலோ பின்னொயேன் - இப்படி அறிவேன் சிறநாலூர் முறிச்செட்டு காராவணவட்டேன் - இப்படி அறிவேன் சிறநாலூர் ஆஸுங்கட்டி கொள்ளேன் - இப்படி அறிவேன் மாம்பாக்கிமூங் கல்லென்றாக்கு மற வெற்குமறவுக்கு பெரியங்டாணேன் - இப்படி அறிவேன் கையறூர் குரோவி தூரோ ணயபட்டேன் - இப்படி அறிவேன் கையறூர்மரிக்கிருபி காராவண பட்டேன் - இப்படி அறிவேன் விசூழ்சிழவேனேன் - இப்படி அறிவேன் மரமல் வருத்தோரில் ஆஸுங்கட்டுவேனாலேன் - இப்படி அறிவேன் இப்பின்னோயார் தேவதருமகுவோக் கண்ணிமரம்பாக்கிமூங் யிச்சாசிரணேன்.

8.

வைத்திரீமன் மகாராசாதிராசபாரமேஸ்ராஸ்ரீவீரப்பி தாப விக்கிரம தேவமகாராயர் பிறதிவீராச்சியம் பண்ணிய குணாலீன்ற - சகாப்தம் - தூஷுடிவெ - மேற்செல்லாலின்ற ம ஸ்மதவருஷ்து மகாநாயர்து பூதவபஷுந்து பஞ்சமியும் - புதவாரமும் - உத்திரட்டாதியும் - பிறம்யோகமும்- பாலவ காணமும் பெற்ற - மகாசங்கநம் புன்னியகாலத்திலே - செய்கொண்டசேற்மண்டலத்து - ஆஸுர் கோட்டத்து - வடகாட்டி ஆயிரவேலிப்பற்றத்துண பூஞ்சேரி திருப்பார்க்கடல் மகாமன்னெபுரத்து பெருமான் - ஆநிவராகம் - ஞானப்பிரான் பராத்துவேட்டை திருஊன் எழுந்தருளுகிற மன்றபம் குழ்நாற் பாற்கெல்லீயும் திம்மப்பனுங் சாதனமாகவும் - சுவாமி இறக்குவதற்குதானமாகவும் - இங்கிலங்காத்தபாக்கத்தில் விரயப் பாம்பன் - அளாம் - ஒன்றும் - இங்கப்பெருமாளுக்கு பாடி வேட்டை திருஊன் ஆசங்கிரஷாமியாக இக்கத்தற்றமும் விருத் தியாய் தானமாகத் திருவேங்களாயக்கண் விட்டதன்மம் - ஆசங்கிரஷாமியில் கடக்கக்கூடியதாவும் - இங்கத் தாந்பாற்கெல்

லைசித்ரம் - இந்த ஒரு அளவுத்திறம் - உண்டான் இந்த கிளெக்
பதுவொள்ளன சுவஸ்புதாயப் பிராப்த்தியும் - இந்த ஒரைப்
பிராதுக்கே செல்லக்கடவுதாகவும் - இந்த தன்முக்குத்தங்கு - அ
க்கிரமம்பன்னிவைன் - கெங்கூக்களையிலே கயினைப்பசுவை
விடத்திற்கொஷத்திலே போகக்கடவுராகவும் - இந்த தன்ம
த்துக்கு காவியாளர் - செந்தகலங்கமர். கயினரூதவீயார்-வ
பிரவகவினார் எழுத்து. இப்படிக்கு ஊர்க்கணக்கு பையறை
ருண்டியான் உத்தமபிராவன் அன்னப்பன் எழுத்து - பூங்க
விஷா.

V.—*On the Inscription near the Vardhavámi Temple, at Mámallaipuram or the Seven Pagodas, with a transcript and translation.* [By SIR WALTER ELLIOT, K.C.S.I.]

[From the Madras Journal of Literature and Science, Vol. XIII. 1844.]

THE above-mentioned inscription is cut in a niche, on the face of the rock against which the modern pagoda is built. The eastern side of the building abuts on the niche, about one-fourth of which is in consequence covered by the wall, and a considerable portion of the writing is thereby hidden from view. The circumstances under which the transcript was made, will be found in the Proceedings of the Committee of the Literary Society of the 6th July 1844, at the end of this No. [31]. Three copies of the inscription were made by three different parties, which were collated by Tändavaráya Mudaliyár, the learned Principal Sadr Amin of Chingleput, who also supplied a Telugu paraphrase of the whole, by the aid of which the present translation has been prepared.

Svasti Sri!

In the 9th Andu of Koppa-kesari-varma, also called Udayár Sri Rájendra Devar, who having taken the whole Irattaippádi seven lakhs and a half, having intimidated Áhava-Malla in battle amid the pitfall (koppam) of his army, seized upon his elephants and horses, and performed lustrations of victory, when he deigned to sit upon his throne;—the citizens of Jananáthapura which is Mámallapuram the

chief city of Amūrñād in Amūrkotta in the prosperous Cholamandalam, (Śrāmanandalam) and we the inhabitants of Pērilam, do record that the eastern boundary of the land which we have granted for Ālvār (Ārvār)* in the temple of Paramesvara Māhavarāha Vishnu in our village, inclusive of the land formerly held free of tax, as Devadānam, lies west of Sikutichēri—its southern boundary is the north side of Vayalurūn kānār nilam, belonging to Mahāvishnu in this village,—its western boundary is the vast (shore of the) back-water (or creek)—and its northern boundary (reaches to the) south side of the temple of Māmällai Perumāl and to the fresh water well on the south-east of the Kōnēri—we have granted to the Devar as Decadānam, free of tax, all the lands within these four limits, over which the gnat has run and the tortoise has crawled, inclusive of *nīr nilams* and *panjeś nilams*, setting apart four *taidit* of land with trees and arable fields within this tract, for the expenses of meat-offerings (*bali*) to the deity, and determining that from the produce of the remaining *nīr nilams*, one *padakku*‡ and four *nāris*§ of paddy, which at the rate of two-fifths are (or yield) one *kūrūni*¶ of rice, shall be set apart for the offerings of food to the Devar for the two *sandhis* or stated periods of worship at four *nāris* of rice for a *sandhi*—and also one *kūrūni* of paddy for two *sandhis* at four *nāris* for a *sandhi*—for two sorts of *karis* (or meats) for each *sandhi*, two and a half *sevidas*|| of ghee, one *srī*** of curds, *adaikkīya* consisting of two areca nuts and eight beetle leaves for a *sandhi*, in all three *kūrūnis*

* This Ālvār is still worshipped by the Vaishnava sect under the name of Bhūta, in the following invocation:

தூர்த்திரம் தூந்தாரோ முருா கந்தாமார்த்தி!
தேர் பூந்தார்த்தாக்ராமாதீ ஏதாந்தாதீ†

"I adore Bhūta who from a portion of Vishnu's Club, was born in a blue lotus at Mallipuri on the sea-shore, under the sign of the Balance in the constellation of the Dolphin."

[† Lit. "rods." 1 square rod = 1 kuri.—See note * p. 133, supra.]

‡ Two mārcals, [marakkāl].

§ A padī or measure, [= in different localities, from 50 to upwards of 100 cubic inches, the present standard Government measure,] the [fourth, fifth, sixth or] eighth part of a mārcal.

¶ A māral.

|| A sevīda is the 120th part of a padī or measure.

** Half padī or measure.

[† துலாஶ்விடாம்஭ுதன் ஭ுதன் கஞ்சோலமாலினः :]

[‡ பூந்தார்த்தாக்ராமாபுர்யாமீடே மதாங்கக் ||]

and four aris of paddy for two annas this should be paid, and that the people who cultivate the lands, and the people in the Madavilāgam* of this Devar shall not be subjected to the payment of any tax.—I wrote at the desire of the citizens of Māmallapuram or Jananithapura and the people of Pērilam—signed: Tiruverichiludaiyār Tondai Adavalān—Karthikān of this village; this is my writing.

This is Olinagan Mādaiyān Aragiya Chola the Āmūr-nātta Nūvēndavēlān's writing.

This is Olinagan Chandrasekkara's signature.

This is Olinagan Nārāyaṇa's signature.

This is Kalatturān Sūtti Araiyan's signature.

This is Koṭandai Sirālān Setti's signature.

This is Insipuravan Saṅgānāgan's signature.

This is Māppūdi Nārāyaṇan Mīdakkali's signature.

This is Māppādi Ammādi Arāva Murti's signature.

This is Uchikiravan Mugalimūgūr's signature.

This is Vandārañchēri Udaiyān Arayan Pichan's signature.

The person who molests this charity will incur the sin of having committed capital crimes on the banks of the Ganges and at Kāmarī.

Svasti Sri!

In the 9th ādu of Koppa-kesari-varmar (or) Udayār Sri Rājendra Devar when, having taken Irattaipādi of the whole seven lakhs and a half, having intimidated Āhava Mallū amidst the pitiful of his troops, having seized upon his elephants and horses, and having performed lustrations of victory,—he deigned to sit on his mighty throne; we the inhabitants of Tiruverichi, the *Devadānam* and *Brahmadeyam* (village) in Āmarānād of Āmūrkottai in the prosperous Cholamandalam, do write—that the eastern boundary of the lands which we are to grant as *Devadānam* free of rent, for the Ālvār in the temple of Sri Parameeswara Mahāvarāha Vishnu, in Māmalla-puram or Jananithapura the chief city of this Nād lies west of Kommadikundil in the road to the tank Vannakkanēri—the southern boundary (of it) is the north of Pallacheesuvu or the land called Kalatturān paramana mugali—the western boundary (of it) is east of the field (called) Sāttarān Chandra Sekara kirama vittai—and the northern boundary (of it) south to the field (called) Kariyan serumē mettan kuravu. We have granted for this Devar, the three hundred kuris of the land (named) Etamennu within this boundary as *Devadānam* free of rent, together with the water to irrigate this land from the tank Vannakkanēri and also the water channel.—We are to free the cultivators of this land from the payment of the principal

* The establishment or inmates of the temple.

(percevari or ayin) and sundry (silavari or additional) taxes—and also from forced labour, (vetti) and the carrying of burdens and pounding of grain for the food of persons of all descriptions. Thus having agreed, we have granted (this) as *Devadhanam* free of rent.

I, Bhāradvajī Ādayalān, a Siva Brahman of Katpakkam in this Nād, wrote this at the request of the inhabitants of Tiruverichchi. This is my writing.

This is the writing of Pādāyakkiram vittan.

This is the writing of Devaganātā paitan of this kshetram,

This; Sātandaj mullan sunagan.

* * * * (defaced.)

* * * * Olināgan Nārāyanan.

This is my writing. * * * *

This * * * * of this kshetram.

* * * * * Paitan.

I know, this is the writing of Arumbakirān Kāri Irāmān, Mūvēndavelān of Āmūrnāl in the prosperous Cholamandalam.

This is the writing of Tonda Ādayalān the Karnatiān of this village,

In this āndu, Olināgan Mādaiyān, Mūvēndavelān of Āmūrnāl, granted 90 goats, for a lamp to be kept always burning.

Kāmakōdān selavan, &c.

The remainder is defaced.

Two grants to the same temple are here recorded, both made in the same year but by different parties. The opening sentence of both is word for word the same, and constitutes the most important portion of the deeds; possessing a double value both as affording the means of ascertaining the exact date of the Tamil inscriptions at Māmallaipuram, and as a historical record confirming in a remarkable manner, a fact of some importance ascertained from totally distinct sources. In a paper on the Chalukya Princes of Kalyān in the Dakhan published in the IVth Vol. of the Journal of the Royal Asiatic Society, and republished in Vol. VII. p. 193 of this Journal, it is stated on the authority of an inscription at Anigiri in the Dhārwār district, that Somesvara Deva Chalukya I., surnamed Āhava

Malla had been invaded by the Chola Rājā who had ravaged the southern provinces of Kuntala-desa, and destroyed the city of Pulikara-nagara, the modern Lakshmesvar near Savanur. The Chalukya inscription asserts that Āhava Malla defeated and slew the invader, and there is no doubt the invasion was ultimately repelled. But enough is admitted to show that it had been in the first instance eminently successful. The present inscription evidently refers to the same fact, and there is no doubt that Vira Rājendra Chola, surnamed Koppara-Kesari-Varma is the Chola Rājā above referred to. This is further confirmed by other inscriptions of this same prince, on the magnificent temple at Gangondaram, on the north bank of the Cavery, of which he appears to have been the founder. One of these, in the 5th year of his reign, runs thus, "Ko-Virūja-Kesari Varma named Rājendra Deva, wielding the sceptre with valour for a companion and munificence for an ornament, freeing himself from the blackest sins, having intimidated Āhava Malla of Kudala Sangama, having vanquished the Vikkilan and Singalan,* and taken their queens with their effects and carriages, and having a second time terrified Āhaya Malla in battle; having also recovered Venginādu and fulfilled the vows of his elder brothers, &c." In a subsequent grant in the same temple he is described as "having perpetuated his fame in the northern country which he conquered, &c."

The kingdom of Kalyān had not long before been rescued from foreign enemies by the great grand-

* The Singalan must refer to the King of Ceylon.

father of Somesvara Deva I., and may not have been yet fully re-established, thereby inviting the attacks of its southern neighbours, who were then in the height of their power. The inscriptions of the father of Somesvara Deva I. named Jayasimha, show that he also was at war with the Cholas, but their differences must have ceased with the contest recorded in the present inscription, for the youngest son of Somesvara Deva,—Vikramāditya II. was the most powerful sovereign, not only of his race but of his time, and ruled over an enlarged and extensive kingdom for 52 years, in the numerous extant inscriptions of which, no mention occurs of a Chola war. On the other hand, the Cholas had attained their greatest prosperity at the period of the inscription, in the time of Vira Rājendra Chola, whose father Rāja Rāja Narendra, acquired possession of the whole of Telingāna, by intermarriage with the eastern branch of the Chalukya family, sovereigns of Vegidesam, and left to his son a kingdom, extending along the coast from the mouth of the Godāvari to Rāmesvaram, and inland probably over the greatest part of the southern provinces of this Presidency.

The next point is to identify the era of Vira Rājendra Chola with that of Somesvara Deva I., surnamed Āhava Malla. The latter has been ascertained with tolerable precision in the paper above referred to, and is shown from a comparison of several inscriptions, to be from about S. S. 962 to 991.* By a valuable inscription recently procured, I find

* Madras Journal, Vol. VII., p. 196.

that Rājendra Chola succeeded his father Rāja Rāja Chola in S. S. 986, and the same authority shows that he still continued reigning in S. S. 1001. It is clear therefore that he was not killed in the action with Somesvara Deva. But besides that the metaphorical language of the inscription does not imperatively require such a rendering, it is very possible that Rājendra Chola may not have commanded in person, but may have intrusted the expedition to one of his generals who, as shewn by numerous inscriptions of that age, were in the habit of assuming the family name of the sovereigns under whom they served. The date of the inscription, the 9th of his reign, would therefore be S. S. 995 or A. D. 1073. The battle of Lakshmesvar must have occurred very shortly after his accession, for the Ganganadaram inscription already quoted is dated in the 5th of his reign. The synchronism therefore of the three records is perfect.

The last object of inquiry is the identity of the places referred to as the scene of the war. The term *Irattaippādi* used in both the Chola grants, does not occur in any of the Dakhan inscriptions that I recollect. It may, however, have been the familiar term for Kuntala-desa in the south. Instances of such diversity of nomenclature are not uncommon. In the Dakhan, at this day the Tamil country and people are invariably called Konga-des and Kongas. At Malacca and by the Malays generally, the people of Southern India pass under the name of Klings, from the ancient Kalinga. Now we know that a powerful race, the Ratta Kula, originally overcome by the Chalukyas and held in subjection for several centuries, again obtained the ascendancy about the

9th century, and were finally subdued by Tailapa Deva Chalukya, the great grandfather of Áhava Malla in S. S. 895 or A. D. 973. Among the titles of Áhava Malla himself, we find an indication of the more recent independence of the Rattas. In an inscription at Nilgund in the Dambal Taluk of the Dhärwār district, he is described as "possessing the lofty golden parasol and the whole territory that had belonged to the Rattakula chief, Sri Vira Märanda." A distinguished family of this Rattakula, likewise flourished at Parsghur and Samdatty in the Dhärwār district under the Chalukya dynasty, and a considerable town yet exists under the name of Rattehalli on the Wardah, about 30 or 40 miles south of Lakshmesvar.

In the Gangondaram inscription, the Chalukya prince is designated as Áhava Malla of the Kadāl Sangama. This is the name of the junction of the Tuṅga with the Bhadrā river near Huli Honore, where is situated the Matham of a celebrated Guru of the Smārtā sect, usually called the Kudalgi Svāmī.*

There is good reason to believe, therefore, that "Irattaippādi" was the name applied by the Tamilians to the southern province, at least of the Chalukya empire, and even to suppose that it was used to signify the whole kingdom. This opinion is strengthened by the use of the expression "the whole 7½ lakhs." In the same inscription that gives

* There are two Mathams of the Sankara Bhāratī or Smārtā sect in this neighbourhood—Sringeri and Kudalgi, besides another at Sankeswar, near Kolapūr.

the history of the union of the eastern Chalukya and Chola families, it is stated that the first founder of the former race, descended from the rulers of Ayodhyā, "having conquered Kadamba Ganga and other earthly rulers, reigned over the southern country of $7\frac{1}{2}$ lakhs from Narmadā to Setu" and elsewhere, similar references are made to the $7\frac{1}{2}$ lakhs dominion of the Kalyān kingdom. This evidently refers to the kingdom of Kuntala-desa only, of which Kalyān was the capital; for that of Kalinga or Vegidesam* was the subsequent acquisition of a collateral branch. What the number $7\frac{1}{2}$ lakhs refers to is not clear. In all the inscriptions of that era, territorial divisions are designated by a number unaccompanied by any explanation of the objects to which it refers. Thus the Kadamba family which became a feudatory to the Kalyān Chalukyas, are always described as lords of the Banawassi 12,000. It may refer to the number of villages or townships, to their revenue, or to the quota of troops the chief was bound to bring into the field.

The inferences bearing on the local history of the Seven Pagodas to be drawn from the preceding inscription are the following. The era of the oldest Tamil inscription is clearly fixed at the latter part of the 11th century, and that previously assigned to the rock *sāsanam* of Sāluvan Kuppam is confirmed. For Vira Chola Deva surnamed Tribhuvana Malla is shown by the same inscription as that which gives the date of Vira Rājendra Chola, to have been the second son of that prince, and to have been

* For a notice of Vegidesam or Vengidesam, see Journal Vol. xi, p. 364.

nominated by him viceroy of Telingana in S. S. 1001, (A. D. 1079) which would place the execution of the rock inscription stated to have been cut in his 36th year, in the beginning of the 12th century or S. S. 1037, corresponding with A. D. 1115. Further, it is evident from the facts of the grant to Álvár, in the temple of Paramesvara Mahá-varáha Vishnu, and the subsequent mention of the temple of Mámallai Pérumál, that the more modern creed of the Vaishnava sect had been established, and that of the Saiva subverted. Lastly, the place appears to have borne the name of Jananáthapuram in addition to that of Mámallaipuram, which it is remarkable is invariably here written Mámallapuram. [வாழையூர்.]

In the Appendix to Mr. Ellis' treatise on Mirásí rights, a copy and translation of the Sáluvan Kuppam inscription will be found, which, had it been known at the time, would have rendered the publication of that given in a former part of this volume (p. 47)² unnecessary. The two documents agree pretty nearly, but Mr. Ellis seems to have had a less accurate transcript, than the one prepared for me, which was obtained from two copies made by different individuals acquainted with the ancient character, and these were carefully collated by Tändavaráya Mudaliyár. Mr. Ellis has also inserted at the same place a version of the few initial half-lines of the Varáhasvámí inscription, but these were evidently too imperfect to give the true sense. He, however, agrees in referring the local chiefs antecedent to the Cholas to the Kurumbar race, though he

errs in supposing (Āhava) Malla to have been one of them.

The Seven Pagodas have received a greater degree of attention from their vicinity to Madras, than they otherwise would have obtained.* The repeated notice that has in consequence been bestowed on them, has thus brought together almost everything of interest connected with them, and the curious visitor is thus furnished with data, from which to form his own opinion of their age, origin, and object.

* Heyne's Tracts XXI, p. 322.

முதற்சாஸ்தம்.

ஓஷ்டிகீ இரட்டைப்பாடி வெழளை யிலக்கமுங்கொண்டு
போரிற்றங்களைக்கொப்புத்தாலியவமஸ்ஸனை பகுசவித்தலை
கீழும் குதினாயும் காகடுகொண்டு விழுபாயிலாகக்குடுசெய்து
விரைவில் மாக்கத்து விற்றிருந்தருளிய தெப்பார ஒலைவிவர
மாரங்கடபாரத்தீராஜைப்புவாக்குப்பாவனுதேனுபதாவது
இப்பகுதொண்டசோழமன்றத்து ஆரூபகுதொட்டத்து ஆரூப
கூட்டு காரமாமல்லபுராமான ஜகந்தபுரத்து காரததாரமும்
பெரின்ஜமபூரமும் கமுத்து ஏகங்குராத்தீவாமாரசமங்கா
வாரங்களிலிருந்து மத்தாழவாகக்குத் தெவதாக இறைபிளிப்பா
கமுனப்பட்டப் பிலமுட்படகாட்டுத் தீவுத்துக்குச்சீபூர

நகெல்லை சிக்குட்டிச்சேரிக்குமேற்கும் தென்பாறத்தெல்லை அளர்க்குமுத்தையால்விட்டாக்கள் ஸில்மானவப்பறுதூங் கவு எற்றத்தகுவடக்கும் மெல்பாறத்தெல்லை கழிக்குக்கிழிக்கும் வடபாறத்தெல்லை மாமல்லைப்பெருமான் கொமிதுக்கும் கொ னெரிததென்கிழித்தனவீராக்கின்றத்தக்குமதெற்குமாழுக்கிர நாறபேரோஸ்ஸிக்கும் க்ஷேப்பட்ட ஸில்லமும்புனசெப்பில்லமு உள்ளிட்டு உடுமெபேரடி ஆஸ்மதவழக்குத்தல்வகப்பட்ட நில முமதிறையிலிசிகி இங்கிலமிததெவரக்கு தேவதா இறையி யியர்கவும் இங்கிலத்துனமாம்புல முள்ளிட்டக்கண்ணுறுத்திரா தூம் சீப்பிபட்டியாகவும்கிளினார் ஸில்லத்துப்பொகல் கொன்னுடித்தெவரக்குலாதியோன்றத்தக்குத்திருவழகு அரிச நானுறியாக்கூதியிரணுக்கரிசி குறுள்ளிக்கு சிஞ்சின்டாக செல்லுபதக்குானானுறியும்வாந்தியோன்றத்தக்குக்கறிப் புக்கா வெடுமலையாழுத்திருசேக்டாயுமத்திருதலரியுமத்தை காயமுறு-வேறுகாரியிருமே இலையமுறு ஏடுக்குமதெல அானானுறியாக எதியிராங்குக்குரெலை குறுள்ளியும் ஆகலா திப்ராவுக்கு கொல்லுமுகருதனினானுறியாக-விளக்கலு செல வதாகவும் இங்கிலமுழுங்குத்தினையும் இத்தெவர்மட்டினாகத் திருப்பாங்காயும்பொப்பப்பட்ட இறையும்காட்டப்பெற்றோ மாகவும் இப்பாரிசு இசைநூ தேவதா இறையியியாக்கொ தேதொம். மாமல்புரமான ஜங்காத்புரத்து நொதெநாழும் பெரின்மையோழும் இவாகாங்கூல்ல ஏழுகினை. இவ ஆர்க்கநாதான திருவெற்றிச்சிறுக்கட்டயான தொண்டன ஆட மல்லையை இவையென்னெழுதது. இவை ஒளிக்கங்கமா கதயான அழகியசூழ ஆருமாட்டு மூன்றாகத் வேளா வேழுதது. இவையென்கன-காந்திரெச்காண்மூதது. இவை ஒலிகாங்கன ஓராயன்னெழுதது. இவைகளத்துழான குற்றி அங்காசனெழுதது. இவைகளானத்தீராளனசெட்டியெழு தது. இவையெட்டிபுரவாக்கங்காகவெழுதது. இவைமாப பூதி நாராயனன மாதக்கவியெழுதது. இவை மாபபூதி அம யோடி ஆராவழுந்தினெழுதது. இவை உசாங்கிழவன முக விளக்கனெழுதது. இவை வண்டாழ்கு செமியுடபாவ அரிய அபிசங்கெழுதது. உப்பிக்கதைக்கு அழிவுசெய்வான கங்கக மின்டக் குமரிசிக்கடசெப்தார் செய்தபாவங்கொள்வார்.

இரண்டாவது சாலநம்.

ஸ்திரீ இட்டைப்பாடி யெழனைக்கமுங்கொன்று
போரிற்று கணக்காப்பாத்தாய்வமல்லீன பகுக்கித்தவ
அளியும் குகிளாயுவகைக்கரையுடு ஸ்ரூபாங்கூத்துசெபது
விரவில்வால்வதுயிற்றிருக்கருளிப்போப்பாக்கெளிவர்மா
ன உடையாற்றாஜை பூர்தியாகப்பூர்யாயுடு ஒன்பதாயது
ஐயக்கொண்ட சௌம்யங்காட்டுத்து ஆமூர்க்கெட்டத்து ஆ
மூர்க்கடுத்துதாகமலை மூத்தெய்யத்தாழுவாகக்குத்துதாக
இறையிலியாக காக்கஞ்சீல நாக்களுக்கொடுக்கிற நிலதுக்கு
மீப்பாறக்கூலீல் வணங்கக்கண்டியழிகொம்மடிக்குஷத்துக்
குமீரகும் தென்பாறக்கூலீல் காத்துமூன் பாமனமுக்கு
நிலமரன் பள்ளச்சுதாயுக்குவடக்கும்மெப்பாறக்கூலீஸ்சாத
தமான சந்திரசோக்கோமவித்தன நிலதுக்குக்கும்குமலட
பாறக்கூலீல் கழிப்பாசுசெய்யமெட்டனக்குஷவன நிலதுக்
குத்தெறகும் இங்காபெரையீல் உள்ளுமருடுவடபட்ட ஏற
யெய்னுகுசுதாயுக்குமிகுக்கிக்குறையு உள்ளடக்கமுன்னு
நகுமியுமிழையிறிக்கி இங்கிலமும் இங்கிலதுக்கு வண
ங்கக்கண்டியழிக்குமும் நிலாடுகாலுமுனபட இத்தெவாக்கு
உதவதாக இறையிலிக்கக்கொடுத்தாம் இங்கிலமுமுகு
துக்கீல் இன்னிலத்தால் வாட்டபெருவரியுமகிலவரியும் வேடடி
முட்டையான்றும் எச்சராற்றுக் கூறுக்கூறும் உள்ளிட்டுக்
கட்டுமான்றும் காட்டகடவேயமல்லாதொயாக்கும். இப்பு
கிச்சிக்காலுத்துவர்க்கிறையிழிச்சிக்கொடுத்தோம். கிருவை
ழிச்சிலொழுவாகளுவண்டனமுதினேன இங்காடுக்காபாக
கத்து ஶ்ரிவாஸ்ராம்யன் கூர்க்காலி ஆடுயன்னேன இவை
எண்ணமுத்து. இவைபாதாயக்கிரமவித்தனமுத்து. இப்பு
படிக்குசெத்திரத்து உதவதனுதப்பட்டனமுத்து. இப்படிக்
குச்சாத்தங்கமல்லனச்சாக்கணன

இவைக்காட்டாலுகி

யற்றேன ஒளினுடன் காராயன இனை இவை எண்ணமுத்து

நு இப்படிக்கு

செங்கிரது

பட்டங்கள் இப்படிக்கு அரும்பாக்கிழா
வாழி இராமசான ஒய்க்கொண்ட செழுத்துராக்டடி மு
யங்கவேளானவுமநத. அப்பேங் இவறூ க்கந்தகான
தொண்ட்டுடவல்வெழுதத, இவ்வாண்டெட இக்கெங்காக்கு
இவறூ ஒவிகள்கண மாக்கதயான ஆரூங்காடு முன்வக்கவெ
ளானவைதத திருநாதாவிளக்கு ஒன்றுக்குவைதத ஆடு
தொன்னாற். இக்கெங்காக்குஇல்லபர

திருவிளக்குறைந்துக்குவிட்டது^க

காமக

கோட்டைசெல்லவன்கூபுறா

நாறபதங்கந.

VI.—*Notes on the Ruins at Mahâbalipuram on the Coromandel Coast.* By C. GRUBBS, Esq., B. C. S.

[From the Journal of the Asiatic Society of Bengal, Vol. XXII. 1863.]

THE temples of Mahâbalipûr or Mâvalipuram are situated in Lat. $12^{\circ} 36' 57''$ North, and Long. $80^{\circ} 14' 1''$ East; nearly thirty-five miles south of Madras, and about five north of the little town of Sadras.

They are built and excavated from a low rocky ridge that, rising isolated from the plain, runs slanting towards the shore for about a mile and a half. The highest part, towards the north, is little more than 120 feet in elevation ; and perhaps a mile from the sea, into which the southern extremity runs. It appears to have some small spurs, which may be seen cropping out at various points on the beach.

It is chiefly* of a binary granite, that conveys to a casual observer the idea of having been recently half-wetted by a driving pelt of rain ; and although extremely hard, splits readily into masses of various but considerable size. I saw a block from forty to fifty feet in length, and twenty-five to thirty feet in width, that had been divided with an apparently† plane surface by a single blast of gunpowder. The hewers of the caves, however, do not seem to have

* As far as I could perceive, it was entirely so : but I had not leisure for an examination sufficiently minute to authorize my speaking positively.

† I say "apparently," because, with reference to the known conchoidal fracture of the rock, it is probable that when closely examined the surface would be found somewhat curved.

enjoyed the assistance of this powerful agent: their method was to trace out on the surface of the rock the line in which they required a separation, along which small holes were made with the chisel and wedges introduced with sufficient force to compel cleavage. It would, however, be difficult at the present day to determine whether these wedges were of wood, well dried before insertion, and subsequently swelled by the application of water; or of metal driven in by repeated blows, as appears to have been the custom in ancient Egypt.*

[* "A series of bare granite rocks, naturally of fantastic contour, nearly a mile long and 120 feet high, has afforded the Hindu artist ample scope for the exercise of his chisel, which must have been wrought of the finest tempered steel, for which India, since the dawn of history, has been justly celebrated. The bronze tools of the Egyptians might answer well enough in the limestone quarries around old Cairo, in working the blocks which constitute the great bulk of the pyramid, but would be of little avail in the quarries of Syene—a type of whose granite we find in the redder felspar. Quarternary granites compose the great monolithic *Rathas* of the Seven Pagodas—a mixture of red and white felspar, white-quartz, dark mica, and hornblende. It is more than probable that Indian steel found its way into Egypt during the early traffic that is known to have subsisted between India, Judaea, Yemen, and Egypt. It is absurd to suppose, that the sharply-cut and deeply-engraven hieroglyphics which cover the granite obelisks of Egypt, were done with chisels of bronze, even armed with corundum dust. Quintus Curtius informs us, that Porus presented Alexander with a quantity of steel as one of the most acceptable and valuable gifts India could offer. The granite blocks here, as elsewhere in India, are subject to spontaneous concentric exfoliation and splitting. The globular mass, apparently about sixty feet in circumference, which we see nicely poised on a convex mass of granite—the pat of butter petrified by the god of milkmaids, Krishna—is ascribable to the first process; and the rents in the sculptured rocks—one of which clearing the monolith pagodas, was ascribed by Mr. Chambers to a violent earthquake†—have doubtless been caused by the latter process of spontaneous splitting."—Newbold's "Notes on the Coast of Coromandel, from the Pennar to Pondicherry," in Journal. Asiat. Socy. of Bengal. Vol. xv. p. 219.]

The rock yields to the weather by conchoidal peeling, which gives to the group the general appearance of a mass of gigantic boulders, or a confused assemblage of ruined domes. Considering its hardness, it seems to be peculiarly affected by the sea air. This was remarked by Mr. Chambers in 1772 and 1776. "All these figures are doubtless much less distinct than they were at first; for on comparing these and the rest of the sculptures that are exposed to the sea air, with others at the same place whose situation has afforded them protection from it, the difference is striking; the former being every where much defaced, while the others are fresh as recently finished;"* and it is necessary to bear in mind this characteristic when discussing the antiquity, either positive or comparative, of any portion of these edifices.

The greater part of these temples are excavations after the fashion of Ellora and Elephanta; superior in taste and symmetry, though far inferior in dimensions to the first-named.† The most perfect and beautiful is in a narrow ravine, towards the northern part of the range, and facing to the West; whereby it has been well protected from the effects of the sea air. Although small in its dimensions, it is remarkable for its artistic merit: the columns in particular are slender and most graceful; the pedestals couchant tigers facing outwards; the capitals elegant and well proportioned, though fashioned in a style unknown among the orders of Grecian architecture. Mr. Chambers remarks on

[* P. 45, *supra*.]

† See note * p. 37, and p. 45, *supra*.

its sculpture that "the figures of idols in high relief upon its walls are very well finished, and perfectly fresh."* Another appears to have been dedicated to Siva, who is represented, in the middle compartment, of large stature and with four arms. A small figure of Brahmā is on his right; Siva with his consort Pārvati on the left; and his left foot rests on a bull couchant. At one end of the temple is a gigantic figure of Vishnu sleeping on a Cobra da capello, with several heads so disposed as to form a canopy above the god. At the opposite end appears Sivāni, in the character of Durgā, with eight arms, mounted on a lion; opposed to her is a gigantic figure with a human body and buffalo's head,† much resembling that which is elsewhere called the Yamarāja; between them is a human figure suspended head downwards, apparently the object of their dispute: and the monster brandishes a club, while the goddess is armed with various weapons and accompanied by some dwarf attendants.

Mr. Goldingham remarks, "The figure and action of the goddess are executed in a masterly and spirited style;"‡ and Lieutenant Newbold observes that "the best executed figure of the king of the beasts is that on which the goddess Durgā is seen mounted, in the sculptured cave near the summit of the hill."§

[* P. 6, *supra*.]

[† Mahishasūra.—Cp. Babington, p. 49, and Bradlock, pp. 99 ff., *supra*.]

[‡ P. 33, *supra*.]

[§ This passage occurs in a description of the Seven Pagodas quoted, (without Author's name,) at pp. 253 ff. of Pharoah's Gazetteer of Southern India. I have not access to the original paper.—ED.]

Not far off, a large polished slab about ten feet in length, with the figure of a couchant lion at the southern end, is shown as the bed of the Dharmarāja: which may probably be understood as the "Lit de justice," or throne, whence some prince of that name was wont to dispense justice to his people.

Of the other caves some were considerably larger, and had more the appearance of being dedicated to Vishnu: all facing the East. But the striking point in which the whole series resembles that of Ellora is their unfinished state. Mr. James Ferguson remarks of them in a paper read to the R. A. Society in 1843:—

"One of the most singular characteristics of this series of caves is that they are all of one age, and probably the work of one prince, who has carried on the works simultaneously, but from some cause or other has been unable to complete even one of them; had one been finished, or had there been any gradation of style or workmanship, some chronological arrangement might easily have been traced; but nothing of the sort exists."^{*}

Another still more remarkable point of similarity is the repetition of the sculptured group, representing a skeleton figure in a suppliant attitude before a personage appearing to possess authority. Mr. Goldingham describes the group at Mahabalipur as follows:

"Near this structure, the surface of the rock, about ninety feet in extent, and thirty in height, is covered with figures in bas-relief. A gigantic figure

of the god Krishna is the most conspicuous; with Arjuna his favourite, in the Hindu attitude of prayer; but so void of flesh, as to present more the appearance of a skeleton than the representation of a living person. Below is a venerable figure, said to be the father of Arjuna;^{*} both figures proving the sculptor possessed no inconsiderable skill.[†]

It does not appear whether Mr. Goldingham had any authority for this interpretation, beyond that of the attendant Brahmins, who are always ready to affix the names of some Hindu god or hero to every ancient sculpture; but I could not perceive in the standing figure the usual attributes of Krishna; neither can I recal any tale or legend that represents Arjuna and his father Pāndu as suppliants to that divinity, in a state of starvation.

When I visited the caves of Ellora in 1841, Lieut. Howarth, then engaged in making drawings of the bas-reliefs, informed me that the group was generally considered to pourtray a miser holding a bag of money, while his wife and son, reduced to skeletons, are vainly supplicating for food; but on minute inspection I was not satisfied with this interpretation, and find my notes on the subject as follows.

What is assumed to be a purse tied round the waist of the miser has not the appearance of a sack containing money; but might rather represent a girdle, drawn tight round the body to ease the sensation of hunger, as is the custom with most semi-civilized nations: neither can it be a bag of coins that he holds in his hand, because the thick

[* See note * p. 31, and note || p. 88, *supra*.]

[† P. 80 f., *supra*.]

part is above the hand and terminates in a point at top; but it *might* be an instrument for cutting the rock, which he is holding out to the half-starved figures at his feet. The little fat cherub may as well be supposed to be bringing him a bag of treasure, as to be taking it away; and then the entire group may be imagined to pourtray the cause and mode of construction of these caves, as a work undertaken by some prince or wealthy chief during a time of famine to relieve the wants of his starving people. Admitting this supposition, we shall have no difficulty in accounting for a continuation of the bas-relief which appears appended, not only to this group but also to a similar one in less perfect preservation in another cave: and we shall recognize Ganesa, at the head of a row of females, each carrying a child in her arms as exhibiting the eventual results of the judicious disbursement.

This interpretation is merely a conjecture, but it seems to derive great support from the existence of the same group on the rocks of Mahabalipuram.* We can hardly imagine sculptors at such very different parts of India happening to invent precisely the same story: though it might easily occur that both had to relate to posterity the same events. It is no very great stretch of credulity to suppose that in both places the works were undertaken by some prince to employ his famishing subjects during a time of great scarcity, and to furnish them with food without supporting them in slothful idleness. This is exactly what was done by Sir Charles Met-

* The identity of the scenes represented in the sculptures at the two places is not apparent.]

calse in our Upper Provinces during the famine of 1837-8, and it does not seem impossible that similar events might suggest similar remedies, to beneficent and intelligent minds, even at an interval of many centuries. Nor are we without some indications that such actually *has* been the case : for Mr. Taylor, quoting from the Mackenzie papers, says :

" In the Kali-yuga, Singhama Nayadu the Zamindar of the Vellugotivaru race, seems to have ruled here. In that time, during a famine, many artificers resorted hither, and wrought on the mountain a variety of works, during two or three years."*

This theory will explain how in both cases, (Ellora and Mahabalipuram,) a number of works were commenced simultaneously, in order to employ at once a large number of workmen : and how they came to be left unfinished ; the people naturally returning to their ordinary occupations, when the pressure of famine was removed.

I must not omit to mention another tradition which attributes the construction of these works to a body of northern artificers, who fled from the tyranny of their own or some conquering prince, and were suddenly recalled to their homes, by proffered favours and concessions on his part ; nor the conjecture of Mr. James Fergusson, who, discrediting this story, accepts Singhama Nayadu as the prince

[* Madras Journal, Vol. viii, p. 65. Cp. note c, p. 115, *supra*.— " About 500 years ago a Poligar of the name of Balicota Simcomaidu lived here, and began to build a little fort on the top of the rock, some ruins of which still remain, as bricks, &c. It is also said that Krishnarnih, who lived about 250 years ago, employed some workmen, who had been driven from the north into the Carnatic in search of bread."—Heyne's Tracts on India. London, 1814, p. 333.]

to whom the excavations are due : and tracing him to his death in battle, while besieging the fort of Jalli palli in the thirteenth century, conceives this event to be a more probable cause of the sudden interruption of the works. "It being entirely a fancy of his own, and neither indigenous in the country, nor a part of the religion of the people, it is not probable that his successor would continue the follies of his parent."^{*} Either of these suppositions would certainly account for the non-completion of the works at Mahābalipūr: but we should then have to seek out some analogous cause for the same circumstance at Ellora: and the remarkable repetition of the significant group of sculpture would remain totally unexplained.

There are a variety of other sculptures both of beasts and human beings; and often presenting a mixture of both. The most conspicuous is the king snake, with the head and body of a man, terminating in extensive serpentine convolutions, often winding round other groups.^f They are nearly all on the eastern face of the rock: and mostly close to the principal caves, which are in the northern half of the range. In the same vicinity is a somewhat remarkable monolith; a mass of living rock left isolated, and artificially fashioned outside, as well as inside. It appears to be above twenty-five feet in height, the same in length, and about half in breadth. It has a long roof curved like a gothic-pointed arch, and gabled at each end.

The walls are of great thickness, so that the interior cell is small: it contains a lingam, and

[* Journal R. A. S., Vol. viii. p. 89.]

[† See note f p. 88, *supra*.]

among the sculptures on its walls, appears the figure of Ganesa in small dimensions.* Its door faces the west : and close to it the Brahmins are quarrying the rock, to repair and beautify the interior of the brick pagoda ; the only one in which the ceremonials of worship are performed at the present day.

At the extreme south of the ridge, and separated from it by a small level space, along which runs the lower road from Madras to Cuddalore, stand a group of monoliths, seven in number, surrounded by a grove of cocoanut trees.† Five of them are pagodas ; of which the most southern (measured by Mr. Goldingham forty feet in height) resembles in general outline a Mussulman mausoleum. Another twenty-five feet in height, and perhaps fifty in length, has a long gothic roof as previously described, and is ornamented on the outside : the other three are more like modern pagodas. The two remaining rocks are fashioned to imitate an elephant and a lion, in colossal proportions. All these monoliths, though close to the sea-beach, and perfectly exposed, are comparatively fresh in their outline, and exhibit very little signs of corrosion. They are composed of this same binary granite, and I think we may thence conclude their comparative antiquity not to be very great.

There still remain two§ temples, differing from

[* The Ganesa temple is more correctly described at page 79, *supra*.]

[† There are eight, including the figure of the sacred bull (Nandi) almost buried in the sand.]

¶ O also—palmyras : my recollection on this point is indistinct.]

§ I have been told of a third farther north, but did not see it. [See note † p. 106, *supra*.]

|| They are palmyras (*Borassus flabelliformis*) and scrub dates (*Phoenix canariensis*).]

the former in being *built*, instead of hewn in the solid rock. The first, already alluded to, stands near the village on the level ground not far from the principal caves, and is of brick, plastered and coloured in the modern style. It is of considerable size, and is still used for purposes of worship, and for the accommodation of Hindu travellers. The Brahmins enjoy some revenues attached to the building, and are busily engaged ornamenting and improving it : all which circumstances,* combined with its perfectly recent form and appearance, are conclusive in my mind against any claims to great antiquity that may be advanced on its behalf.†

The last remaining is that which has attracted most attention from travellers : it is built of large masses of hewn granite, on one of the granite rocks already mentioned, as protruding at intervals along the sea shore. It is nearly opposite the highest part of the ridge, and has apparently been built *en rapport* with some part of the excavated hill, from which it is a mile distant in an easterly direction. Its dimensions are small : speaking from memory, I should say, under thirty feet square : but its curiously ornamented conical roof rises to an elevation of nearly fifty feet. It is surrounded on three sides by a granite screen of ten or twelve feet high, and about five feet distant from the body of the temple : on the fourth side (the West,) stands a miniature of the temple, opening towards the West,

* It will generally be found that religious edifices, still possessing endowments, belong to the later phases of Hinduism : the more ancient having been lost, in the various political and religious contests.

[† It is called the Sthalasayanaśvāmi (Vishnu) temple, and is said to be about 100 years old.]

and bearing every appearance of having originally been its principal* entrance. The walls and roof of a connecting passage still exist, but all access by this route is now barred by a slab of black basaltic rock, fixed in the eastern wall of the portico, opposite its entrance. A similar, rather larger slab occupies a corresponding place on the inner surface of the western wall of the temple; and on both are images of Siva, Pârvati, and their child.† I was unable to discover whether the space intervening between these two slabs is vacant, or has been filled up with masonry: but it is my very strong impression, that they and their immediately surrounding blocks of stone are long subsequent in date to the rest of the building, and have been inserted in order to mark the ancient entry. As matters at present stand, it is impossible to assign any reason for the existence of a blind chamber, or other mass of building, between two temples of Siva placed *dos à dos*: and there are only two suppositions that will account for the erection of these two buildings, of obviously the same date, with a covered passage of connection. Either the smaller was a sanctuary, to be entered only from the larger; as appears to have been the case in some of the Arian temples still extant in Cashmere: or else it must have been a portico, through which admission

* As is constantly seen at present to the east of Hindu temples.

† The centre is occupied by a large lingam‡ which, from its dark colour, I conclude to be of this basaltic rock, which must have been brought from a considerable distance. The charityas§ terminating the roofs of both temple and prophylax are the same. Every other part is granite.

[‡ See note † p. 107, *infra.*]

[§ See note * p. 172, *infra.*]

was obtained to the larger or real temple. The first hypothesis is contradicted by the existence of the western entry to the smaller edifice, which is certainly contemporaneous with its construction : and also by the fact that the stone screen, that so carefully encircles the larger building, ceases on arriving opposite the smaller. We are therefore thrown back upon the second ;* which is supported not only by these circumstances, but also by the extreme simplicity of the present door to the larger temple ; a mere plain opening in the wall. I may also mention that while the smaller building (and through it, were the passage still open, the larger one only) is approached from the west with ease and on a level ; the only access to the simple opening in the eastern screen now serving as an entry is over a low but steep and rugged rock washed by the breakers below. This rock has certainly the appearance, both here and elsewhere, of having been partly cut into rude steps and partly perforated as if to receive some superstructure that has since disappeared. One solitary column still raises its head above the waves, and is commonly considered to have been a Stambha, to support lamps :† it should, however, be remarked that there is no vestige of any mode of ascent, to place them ; neither of niches wherein they might be placed. The top is formed into a kind of peg, as if to receive some capping stone, and I

* The idea of the original entrance having been from the west will appear less strange if it be remembered that the entrance and portico of the Kailas at Ellora actually are from that quarter.

[† See note † p. 11, and note ‡ p. 51, *supra*. The statement that it is a lamp-post (*Dipastambha*) appears, from the height and shape of the pillar, to be correct.]

have myself little doubt that it is the sole relic of some terrace or arcade, once extending in this direction : I also traced out faintly the platforms of two collateral buildings ; one on each side of that now standing : and among the débris of the southernmost I discovered several images of the kneeling bull generally placed opposite a lingam, so corroded as to be only recognizable on careful examination. A similar image, in a better state of preservation, is to be seen within the granite screen, on one side of the portico ; and on the other, in a closet or small chamber of comparatively recent construction, is a large recumbent statue of Vishnu, with the ordinary *Sesh-nâga** below and above him.

On the shore close by are several rudely sculptured rocks : one representing a monster with human arms and the head of an ox or buffalo,† commonly called the *Yama-râja*. They have suffered greatly from the action of the sea air, as has also every part of the adjacent temple, except its chaityas of basalt. In this respect there is a great difference between its appearance and that of the caves, or even of the group of monoliths placed in a situation no less exposed : and after close examination of all surrounding circumstances, I am unable to resist the conclusion that this temple is by many degrees the most ancient of the remains at Mahâbalipûr : in fact, that it is one of the most ancient in India. I am aware that Mr. James Fergusson considers "that its age does not differ materially from that of the rest ;"‡ and it is with the greatest diffidence that I venture

[* See note * p. 23, *supra*.][† *Mahishâsura*.][‡ *Journal R. A. S.*, Vol viii, p. 87.]

to express an opinion differing from that entertained by so competent an authority : but Mr. Fergusson was specially engaged in the examination of the rock-cut temples ; remarking the similarities and the differences existing between them and similar works in other parts of India ; so that probably he had little leisure for this structure ; to which I, on the contrary, devoted much attention. Besides, if I remember right, he decided these caves to be more modern than those of Ellora : at the same time he considered the celebrated Kailâs of that place to have been copied from some earlier edifice of Southern India : and looking to the very great general similarity of style, I am certainly inclined to refer this shore temple of Mahâbalipûr to the age of those earlier structures ; although the precise model of the Kailâs may not be found here, but at Chellambram* or Tanjore. This would give a considerable difference of date ; and the supposition is borne out by the assurances of the Brahmins who attended Mr. Goldingham, that their ancient books "contained no account of any of the structures here described, except the stone pagodas near the sea and the pagodas of brick at the village."† The obvious error of the last statement certainly detracts from the value to be assigned to the former ; but it should not be forgotten, that these brick pagodas were in their own possession, and in present use ; so that they had a motive for assigning to them a fabulous degree of antiquity : while they had no such inducement for making an untrue distinction

[* Prop. Chitambaram.]

[† P. 36, *infra.*]

between the caves and the other remains, all equally abandoned and valueless to themselves.

But whatever the age either actual or relative of the various temples of Mahâbalipûr, it seems certain, that at some distant period, the place was one of no small importance. The ground immediately inland from the shore temple has obviously been built over to a considerable extent. The extremely well-cemented foundations of ancient walls are now dug out, as required for building materials, by the inhabitants of the neighbouring village; or for the improvement of the brick pagoda. I examined a large mass of concrete, with bricks on the lower surface, and found it extremely solid and in excellent preservation. It consisted of sharp broken fragments of the granite of the place, mixed with unburned shells: the excellent mortar in which they were embedded being probably these same sea shells burned. The bricks were of the large size usual in all old Hindu structures: but not uniform in their shape. Those I measured varied from eleven to thirteen inches in length, from seven to seven and half in breadth, and were pretty regularly two inches thick;* so well laid in the finest mortar,

* I append a memorandum of the dimensions of old bricks I have collected within the limits of the Mahâbhîrata, and an average of a much larger number of specimens from the neighbourhood gives 15 $\frac{1}{2}$ by 8 $\frac{1}{2}$ by 2 $\frac{1}{2}$.

Panerpat Fort ...	15	inch. long.	3	inch. wide.	2 $\frac{1}{2}$	inch. thick.
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Burnawa do. ...	17	"	9	"	2 $\frac{1}{2}$	"
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Hastinapoor do. ...	14	"	9	"	2 $\frac{1}{2}$	"
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Average. ...	15 $\frac{1}{2}$	"	9	"	2 $\frac{1}{2}$	"
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It will be observed that here again the most variable dimension is the length: and the average of these north country bricks will be found to be exactly of the same proportions as the average of those at

that five of them *in situ* barely measured eleven inches. Most of the houses in the village are built of these old bricks; but the ruins are so completely covered with a deposit of soil, and drift sand, that numerous excavations would be necessary to afford even the vaguest idea of their extent. It is however certain that there must have been a wealthy, and therefore in all probability a numerous population, where dwelling-houses were built of burned bricks, cemented with lime mortar; and where masons were sufficiently acquainted with the mysteries of their art, to use foundations of concrete, formed of the most durable materials, and on the most approved principles. It must be remembered that in classical days the extremity of the peninsula was the entrepôt of commerce between the east and the west. Gibbon says, "Every year, about the summer solstice, a fleet of a hundred and twenty vessels sailed from Mys Hormas, a port of Egypt on the Red Sea. The coast of Malabar or the island of Ceylon was the usual term of their navigation, and it was in those markets that the merchants from the more remote parts of Asia expected their arrival. This fleet traversed the ocean in about forty days by the periodical assistance of the monsoons." Whence we gather that the European fleets proceeded to India with the commencement of the S. W. monsoon; and remained there until the beginning of the N. Easterly; which is consonant with all we know of the habits of the seamen of antiquity. But, at that time of year, the ports

Maharsipur, the length $15\frac{1}{2}$ and breadth 9, being pretty nearly to the length 12 and breadth $7\frac{1}{2}$ inches as the thickness $2\frac{1}{2}$ is to the thickness $\frac{1}{2}$.

of the Malabar Coast would have been extremely unsafe; besides that no large city is known to have flourished at that epoch anywhere near Ceylon, with access from that quarter. It is therefore far more probable that the laden ships, favoured by the strong southerly current along the shore, passed *by* the Malabar Coast, and *by* the island of Ceylon, to find harbour on the Coromandel Coast, and await the change that would take them on their return voyage. I have the authority of a commander of approved skill and well acquainted with these seas for saying that there are *no* physical features to prohibit the idea that Mâvalipûr may have been one of these ports. He answers my enquiries: "There are no reefs off the Seven Pagodas; and the only danger in the vicinity is a small reef nearly abreast of the Collector's house at Tripalore, hence called the Tripalore reef, upon which one of the Company's vessels was wrecked some fifty years ago: but so near shore (half mile) as not to create any alarm at the present day," when its situation is perfectly ascertained. He adds, that even now ships passing along this coast generally make Sadras hills, to get into a good position for reaching more northern parts; and that "there is no reason why the anchorage at the Seven Pagodas should not be as safe as Madras roads." Nor are there wanting indications of the place having formerly possessed far better anchorage than either Madras or Pondicherry could ever boast. Behind and south of the sculptured ridge for some distance inland, runs a salt-marsh, bearing every appearance of having once formed part of the estuary, which debouches about half-way between Sadras and the shore Pagoda. The soil is

not at all like once firm ground, overflowed by the ocean, but rather the light pulpy character of silt, deposited by contending currents and streams in some nook, where their forces neutralised one another: an operation well known to be proceeding down to the present day in every quarter of the globe. A corresponding action, minor in degree because only due to rain and atmosphere, has most certainly taken place on the other side of the sculptured ridge: as is shown by the five or six feet of alluvial soil under which the ruins of the city* are now buried: and we can with equal confidence assert, that foreigners were in the habit of visiting the place, as among the coins found in the vicinity have been some of Rome, of China, and other distant lands. No very great increase of depth in the estuary would (*I believe*, but I could not obtain accurate soundings) be necessary to admit vessels of the burthen then usual, and to afford them shelter equal to any on the coast. We have, therefore, I think, good reason to conclude that in the olden days of which so few records have reached us, when the Chinese, the Phoenicians and the men of Tarsis united, as in the present day, the extreme east and west in bonds of amity by the mutual interchange of commodities, Māvalipūr or Mahābalipuram was a place of considerable commercial resort; and perhaps one of the chief ports of Southern India: very probably the Malearpha of Ptolemy.† I am far from considering it equally certain that this was the capital city of the mythological hero Bali. We

[* The writer here begs the question.]

[† Heeren's theory.—See his *Historical Researches, Asiatic Nations*, Vol. ii, pp. 83, 295.]

all know the tendency of the Brahmans to appropriate to their own sect every relic of antiquity they found in the countries over which they extended their influence : and beyond their own assertions I do not know that we have the least evidence to the fact. "The name still surviving" will seem to many a strong argument: only it will not prove a sound one. The name of Mahâbalipuram, "the city of the great Bali," is only known at the present day to the Brahmans, and to Europeans who derived all their information either directly or indirectly from the Brahmans : and as there is no reason to believe that Sanscrit or Hindi was at any epoch the vernacular of that part of the country, we can hardly suppose that such a purely Sanscrit name ever was in common use thereabouts. Had the current name among the people been one that might possibly be considered a Tamil version of this significant epithet, we might certainly give some weight to the fact of such a name lingering about these remarkable antiquities: but on the contrary, the common names* of Mallapûr or Mâvalipôram are said to have no such meaning;† and the similarity of sound would rather favour the idea that the Brahmans, finding these remains with a name firmly annexed, adapted both to their own purposes: by fixing upon that one of their fabulous heroes, to whose title the foreign word could most easily be converted. Their own books do not afford much

[* The common name is Mâvalivarum, apparently a corruption of Mahâbalipuram. The old name given in the *Sthalapurân* (see Appendix) is Mallâpurt, but it is now entirely in disuse.]

+ I cannot speak positively nor of my own knowledge, not being sufficient of a Tamil scholar.

support to their present claims. The Mahābhārata describes the city as being

गङ्गायाः दक्षिणे भागे योजनानां शतद्वयं ।

पञ्चयोजनमात्रेण पूर्वाभ्येष्वैव पश्यिमे ॥*

"South of the Ganges 200 Yojanas, 5 Yojanas westward from the Eastern sea." It must be admitted that we do not know the exact equivalent of the Indian Yojana :† but it has generally been considered between nine and twelve miles; either of which would carry us far south of Ceylon! If therefore this quotation refers to any city on the present continent of India, we must greatly reduce the length of the Yojana : say to five or even four miles, which would about bring us to the latitude of Māvalipuram. But we must suppose that the proportion of two hundred to five was somewhat near the truth : and this would oblige us to look for Bali's capital not on the sea shore but twenty miles inland, where to the best of my information no vestige of a city remains. If we assume the Yojana five miles instead of four, we shall certainly be able to satisfy both conditions pretty well in Combacconum, the Benares of the south, or in the ancient capital‡ of the Pāndya kingdom, but either explanation is equally fatal to the claims of Māvalipuram.

It is true that it has been generally believed that

[* See Appendix.]

† A Pandit in this neighbourhood (Rohilkund) called it "four kos :" which would be from five to six English miles; as the local kos is seldom as much as $1\frac{1}{2}$ miles: and from a note to Chap. xxii § of Fa Hian's pilgrimage it would seem that farther south the Yojana was only four miles.

[‡ Madura.]

[§ See also Note 1, Chap. xiii.]

the sea had encroached on this shore, and that many pagodas and buildings of this ancient city had been submerged even since the English settlements took place ; and it may therefore be said that in all probability the site of this city was actually twenty miles from the sea in the days when the *Mahabhi-rata* was written. This idea is founded partly on the mariner's name of the Seven Pagodas, said to indicate the existence (in the early days of English intercourse with India) of seven Pagodas on the shore where now only one remains. But personal inspection at once shows the fallacy of this derivation of the name : the shore temples being far too low to be perceived at the distance that ships usually pass ; more especially as they are backed by the cave-hewn ridge ; and it is infinitely more probable that Mr. Chambers was correct in referring the appellation to the peculiar appearance presented by the rounded peaks of this ridge itself, especially as temples were vaguely known to exist in that neighbourhood without their situation being very accurately settled. He says, "The rock, or rather hill of stone, on which great part of these works are executed, is one of the principal marks for mariners as they approach the coast, and to them the place is known by the name of the Seven Pagodas ; possibly because the summits of the rock have presented them with that idea as they passed."*

A far stronger evidence however, in the general opinion, was the tradition imparted by the Brahmins, and perhaps other inhabitants, to the earlier European visitors of the place. Mr. Chambers relates :

[* P. 2, *supra*.]

"The natives of the place declared to the writer of this account, that the more aged people among them remembered to have seen the tops of several Pagodas far out in the sea; which being covered with copper (probably gilt) were particularly visible at sunrise, as their shining surface used *then* to reflect the sun's rays, but that now that effect was no longer produced, as the copper had become encrusted with mould and verdigris."^{*} Passing over as a minor objection that "at sunrise" the dark sides of the pagoda tops would alone be visible from the shore, and that they would be best seen when illuminated by the *setting sun*, I would enquire how is it possible that these slender ornaments should shine "far out" in the surf of the Coromandel Coast, where not years or months, but a few hours of the stiff gales, with which it is so constantly visited, would be all-sufficient not only to destroy the lustre of gilt copper, but to dislodge every stone between high and low water mark? It cannot be supposed that any sudden convulsion lowered the whole coast, so that all at once the waves should roll within a few feet of the top instead of below the foundations of the pagodas; for such a convulsion must infallibly have shaken them to pieces, as well as levelled the existing temple, whose still uninjured pinnacles clearly disprove the hypothesis: therefore the subsidence, if ever it took place, must have been extremely gradual, like those of the Swedish and parts of the Italian coast: and recollecting the numerous years, (not to say centuries) that would be required to sink the forty or fifty feet which may

[^{*} P. II, *supra.*]

reasonably be assumed to have been the height of the vanished structures, I only ask is it credible that the waves should have spared them until only their tops (still bright and glittering notwithstanding the dashing spray ! ! !) remained above the surface.

I am sorry to be obliged thus to demolish the beautiful romance of the "Wave-covered metropolis of Bali;" but it is not the first of the aerial castles of Indian tradition that has faded before the fuller light of modern European investigation. Like Bishop Heber I find it difficult to understand how this particular spot should have sunk so much, if (as other writers aver) the rest of the Coromandel Coast, both north and south, has rather risen within historical times. I have already mentioned the local features leading me to conclude that this immediate vicinity has not suffered any encroachment from the ocean, but has rather gained from, and increased in elevation above it by alluvial deposits from the higher lands :* and if a Brahman legend is required, there happens to exist one in the MacKenzie papers (*vide* Mr. Taylor's 3rd report, section 9, page 65,†) that comes as near to my view of the formation of the salt-marsh, as these tales generally do to the natural truths they often dimly chronicle.

* The brick foundations I have mentioned as being five or six feet below the present surface of the land, are very considerably more than that amount above high-water mark. I have not noticed Captain Newbold's argument in favour of the submersion of the city, viz., that Chinese and other coins are often washed ashore in storms;‡ because the fact is equally explicable, by the supposition that this was a port frequented by foreign ships, of which some must necessarily, in the course of years, have been wrecked and sunk in the vicinity.

[† Madras Journal, Vol. vii.]

[‡ Notes on the Coast of Coromandel, in Journ. Asiat. Socy. of Bengal, Vol. xv, p. 210.]

In early times one Mallesudu ruled here prosperously; but having refused charity to a Brahman, he was changed into an alligator. A *Rishi* named *Pundarika*, going to pluck a lotus flower in the tank where the alligator lay, was seized by it, but had power to drag it out. The king thus obtained release and went to Svarga. The *Rishi* wished to present the lotus flower to Vishnu, but the sea barred his way, and would not retreat; so he sat down to bale the sea out! While thus occupied, an ancient Brahman came and asked for boiled rice, offering to do the *Rishi*'s work, while the latter should go and cook it. By taking up a single handful of water the sea retreated a whole coss, and when the *Rishi* returned he found the Brahman reposing in the manner in which statues of Vishnu are sometimes represented. He now recognized the god, and a fane was built by him over the spot. If this tale have any real foundation, it probably indicates that after a period of abandonment this site was re-occupied, and great increase of land discovered to have taken place about the time when the worship of Vishnu was introduced into the southern peninsula; which being a date tolerably ascertained, may possibly guide some future visitor in fixing the age of the various structures; especially if assisted by some translation of the inscriptions which were unfortunately quite unintelligible to me.

It will be observed that I have made the freest use of the accounts of other travellers: partly, in order to present in a general view the remarks now scattered in half a dozen volumes, and partly in order to support by the authority of others the conclusions drawn in my own confessedly hasty

visit. Had I only been as well acquainted at that time as I am now with the writings of my predecessors, I should have investigated far more closely several points that I now perceive with regret I almost overlooked. The shore temple alone can be said to have been thoroughly examined: and I suppose it must have been deemed less worthy of notice by former travellers: else I do not understand how it could escape remark that the original entry of the building must have been through the portico, which is in rear at present.* I trust what I have said may draw the attention of men better versed in Indian antiquities to the subject of the direction in which the entrance is placed in Hindu temples: as it may possibly prove characteristic of some particular sect or epoch. At the present day, all temples in these Upper Provinces (and as far as my observation goes, in the other Presidencies also) are turned towards the east: and a Brahman at Huridwar gave me as a reason the rising of the sun in that quarter. I remember to have seen one exception (besides the Kailâs at Ellora already mentioned;) which is on the grand trunk-road on the banks of the Burachur near Taldanga.† In a group of four temples, not differing essentially in style or architecture, and all apparently quite modern, one is turned to the west, while all the others are to the east. I could not discover that

* I have not been able to procure the papers of Mr. Babington or of Mr. Walter Elliot on the subject: but of the four or five I have perused, no one touches this point.

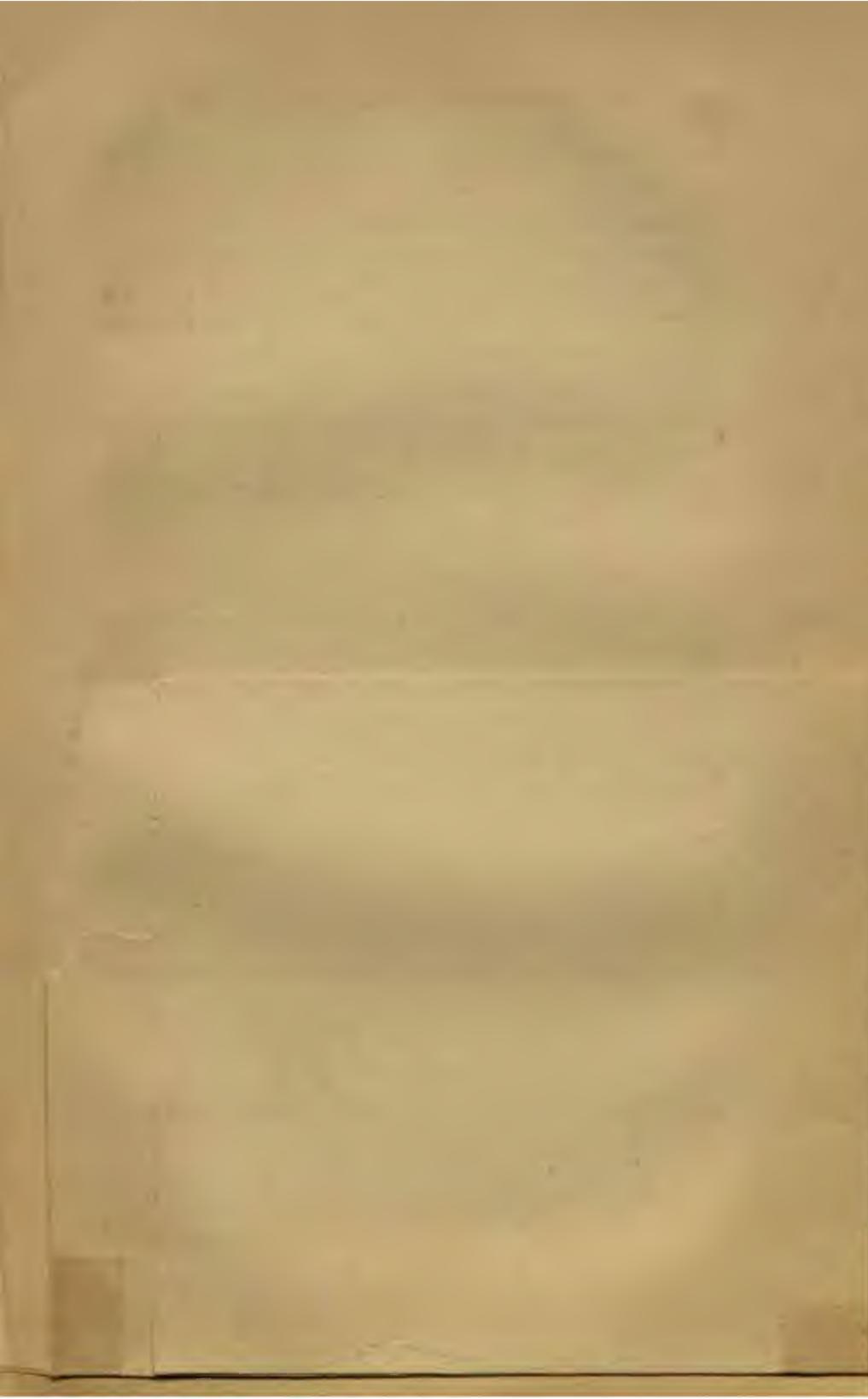
† And I think that among the Aryan temples of Cashmere, is said to be a group of four facing to all four cardinal points.

they belonged to different divinities, but there was no person near from whom I could positively ascertain that such was not the case.

Another point that strikes me as deserving attention, more particularly from Engineers and persons engaged on public works, is the very great durability of the basaltic rock as compared with the granite of the Coromandel Coast. We have no reason to believe that the umbrella-shaped summits of the temples, which for want of a better term I have called *chaityas*,* are otherwise than contemporaneous with the rest of the temple ; and they are, of course, equally exposed to the spray and saline atmosphere : yet they appear perfectly fresh and uninjured, while the granite has lost the whole of its outer surface by gradual disintegration and exfoliation.

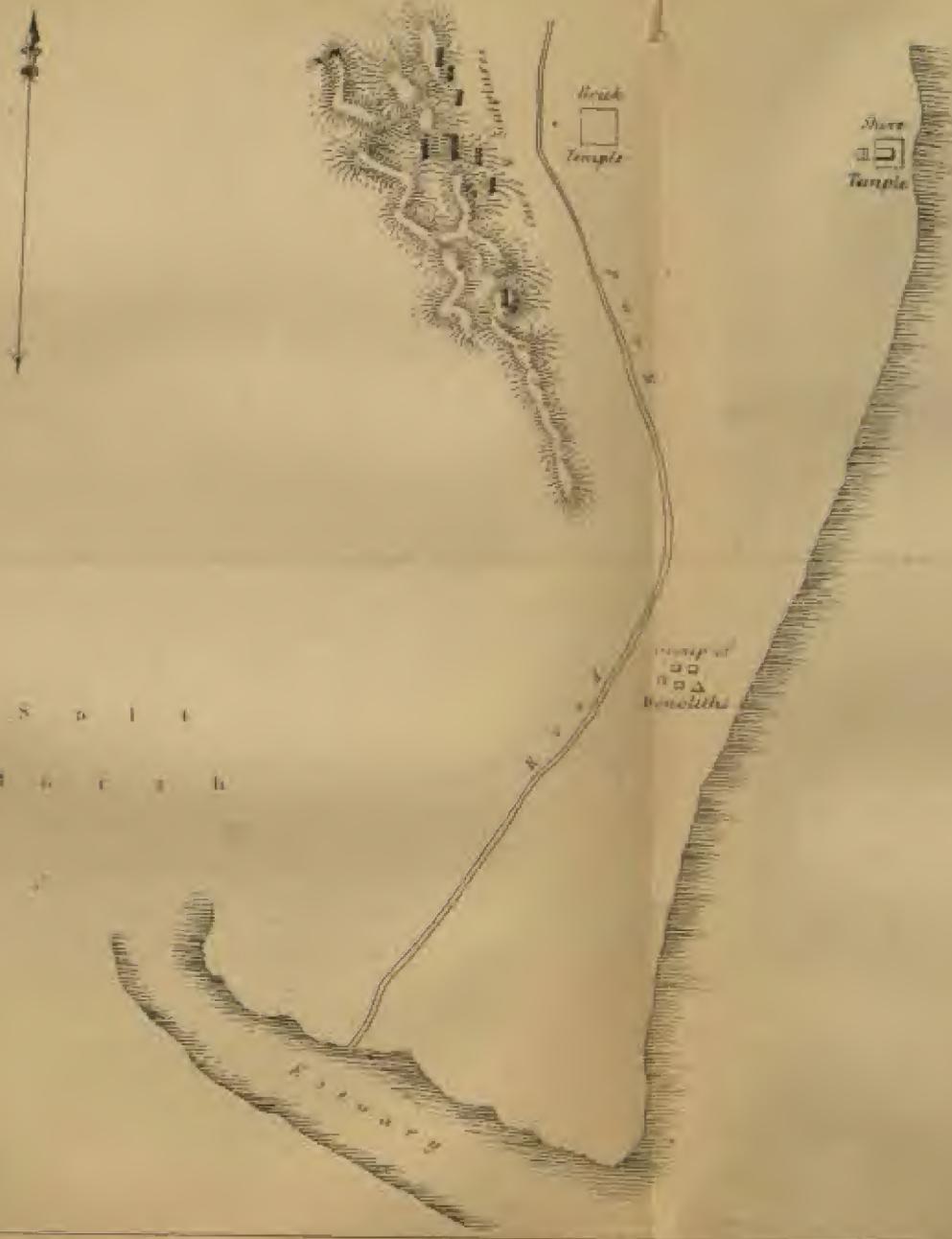
I append two sketch plans to elucidate the above descriptions of locality : but they have no pretensions to strict accuracy, being done entirely from memory, months after I visited the place.

[* *Kalasa* is the proper name of these pinnacles.]

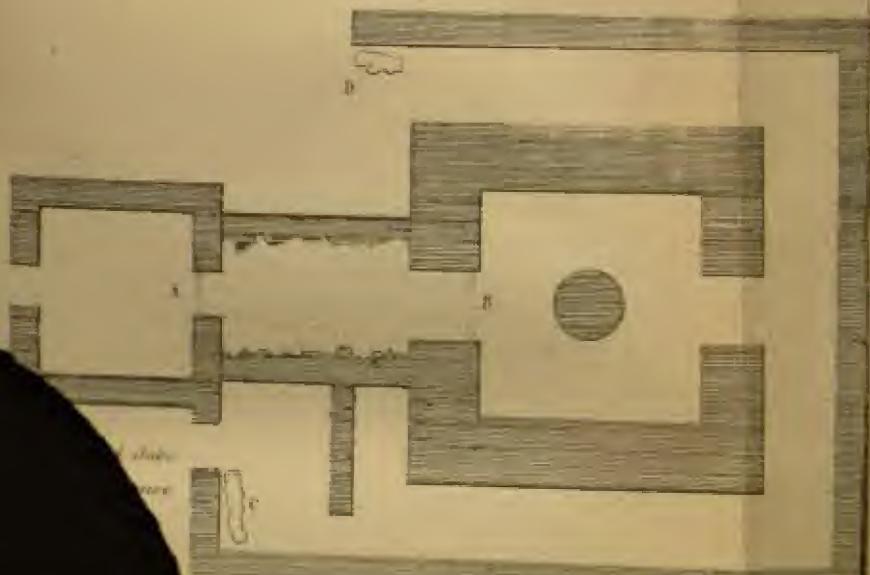


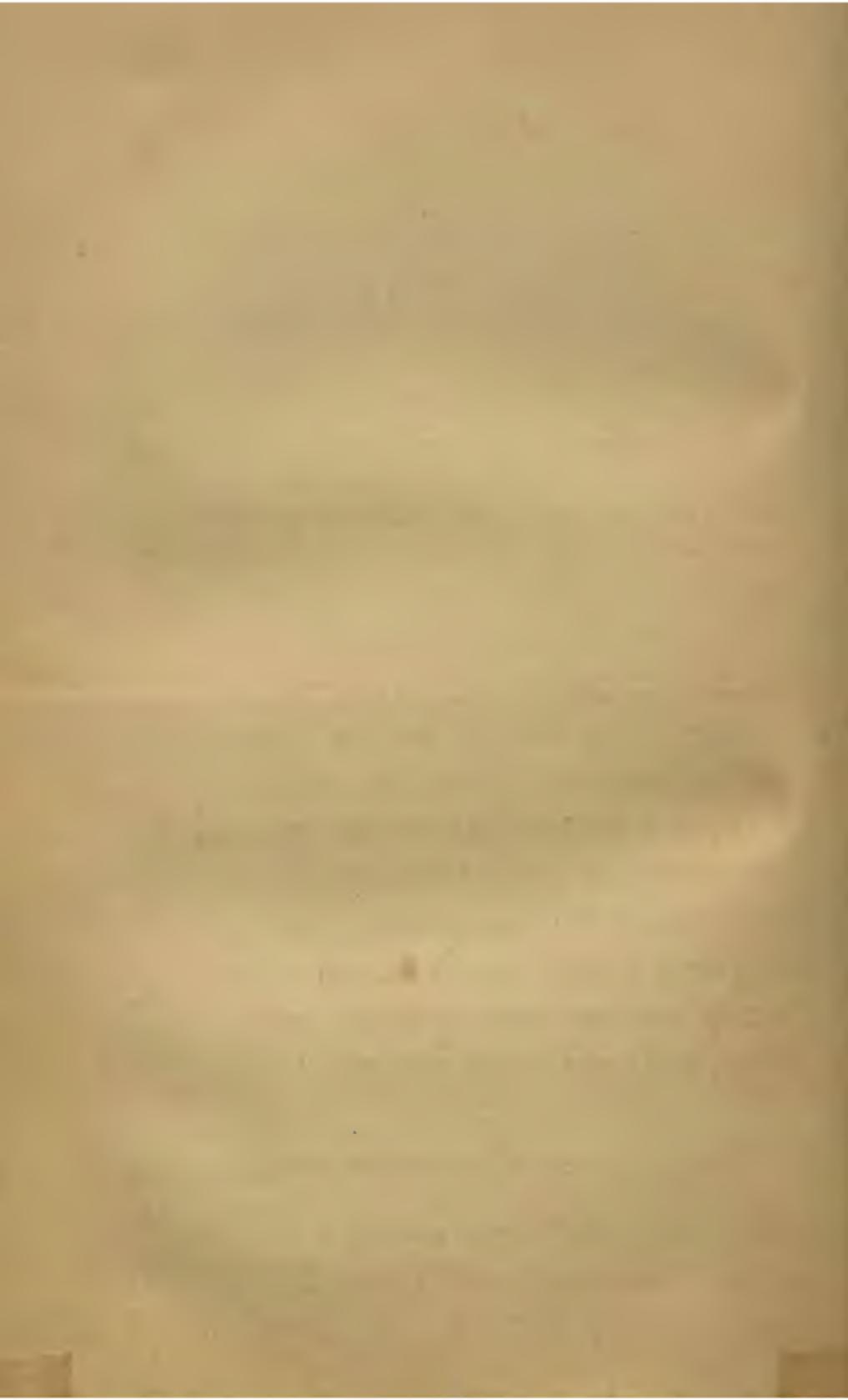
SKETCH PLAN
of the country around
MĀVALIPŪR.

PLATE XXI



Sketch Plan of the Temple
on the shore.





APPENDIX.

[By the Editor.]

The Sthalapurāna.

The Sthalapurāna or Local legend of Mallāpuri has been examined. It professes to be contained in Adhyāyas 93—100 of the Kshetrakhanda of the Brahmanandapurāna, and is styled Mallāpurimāhātmya.

The opening lines are as follows :—

एकदा नारदो योगी प्राणतो वालिशो यथा ।
संचुभवदयोभीक्षणं नाभृच्छिते समाहितः ॥१॥
अथ त्रुभाग्यो योगी विचिन्तन् तस्म कारणं ।
न किंचित्प्राप मतिमान् वडधापि विचारयन् ॥२॥
अथ चेतस्माधानं तपसेति विचिंतयन् ।
मतिमांस्तस्य चरणे स्थानवर्द्यमचिंतयत् ॥३॥
दिक्षु सर्वासु ते मेरौ निश्चयं मे उपीयुषा ।
मंतुष्ट्या यथा तस्य लाभतो मुनिरैधत ॥४॥*
ततस्म नारदी योगी जगाम स्तश्चत्वः ।

* Three MSS. examined, read as above; the following reading of the 4th sloka has been suggested by a Pandit :—

दिक्षु सर्वासु ते मेरौ निश्चयं समुपेयिवान् ।
मंतुष्ट्या च यथा तस्य लाभतो मुनिरैधत ॥

सत्यलीकान्दैकाकी जटामंडलमंडितः ॥५॥
 स मुहूर्तेन मतिमान् मुमिहं रब्बेश्वरं ।
 चणेन तु तटे रम्ये प्राप्य शीर्चं मुनोश्वरः ॥६॥
 स गत्वा तत्र जटिलान् मुनीऽद्विरक्षतामनान् ।
 नामधिन्यस्तनयनान् माधवार्पितचेतसः ॥७॥
 वसमानांश्च दर्भाद्यैर्निश्चलान् निवनिर्मदान् ।
 ददर्श नारदो हष्टस्तान्ननाम सहस्रशः ॥८॥
 तैरयं कुशलं पृष्ठी बङ्गधा परिभाषितः ।
 पृष्ठस्यागमनार्थं च वभाषि वचनं मुनिः ॥९॥
 मुनयो वीगमंसिद्धाः संतुष्टं मानसं भम ।
 दर्शनाद्ववतां मद्यः ब्रूयतां वचनं भम ॥१०॥
 भवतां सन्निधावच तपच्चरणनिश्चयात् ।
 आगतोहं मनस्तोषासत्यलीकान्मुनीश्वराः ॥११॥
 वांदते पुनरप्यस्य मनोनुमतिमत्र वः ।
 तस्मान्मयि छपावज्ञा नियाम्यः कुच वीगिभिः ॥१२॥
 एतच्छुला वचो रम्यं वीगिनी वीगिनस्ततः ।
 संतुष्टास्तुष्टुवुस्थानं वद्वा अममुदाचर्त ॥१३॥
 पुरा किल मुने तातस्तव लोकपितामहः ।
 अचिशापाभिभृतस्मन् भंचुञ्चदयस्था ॥१४॥
 माधवेन प्रसन्नेन नियुक्तस्तपसे स्थयं ।
 जगत्सृष्टाचमो ब्रह्मा तपस्तेषिदुच्चरं ॥१५॥
 अचाष्टशतमव्दांश्च तप्त्वा त्वयुगं परं तपः ।
 भूयः प्रापातिविमलं मनोनिष्वयमात्मनः ॥१६॥
 तत्स्थानं परमं दिवं तव तातस्तु नारदा ।
 सचस्त्रिहिकरं पुमां तदेव तव च स्थलं ॥१७॥

अचैवाश्वर्ये तु परमं तप आचर ।
 इति तवायनुज्ञातस्तपस्यरण्यलोकमः ॥१८॥
 आवर्तयन् महामंत्रमतिष्ठतुचिरं मुनिः ।
 गतं तु देववर्षाणां स चरन् दुष्करं तपः ॥१९॥

"Once upon a time, Nārada Yogi became, like one of the vulgar and ignorant, much disturbed in mind, and meditation no longer occupied his thoughts. 2. Then the Yogi with mind thus agitated sought for the cause thereof, but the wise man found none, though he searched in many ways. 3. Afterwards, thinking that by penance peace would be restored to his mind, the wise man bethought him of an excellent place for its performance. 4. Out of all places he fixed on Meru, and the Mani greatly rejoiced at the prospect. 5. Then Nārada Yogi, adorned with braided hair, departed speedily and alone from Satyaloka. 6. The sage reached in a Muhūrtā the gem-tipped Sumeru ; quickly, in a moment, did the great Muni reach the lovely height. 7, 8. He, having gone there, saw the Munis with braided hair, in long continued postures, with eyes fixed on the root of the nose, with minds devoted to Mādhava, clothed in *darbha*, &c., motionless, ever humble. Nārada rejoiced and saluted them thousands of times. 9. He was enquired of them regarding his health, and conversed with on many matters ; asked the reason of his coming, the Muni said—10. 'O perfect Munis ! by seeing you my mind is instantly rejoiced, listen ye to my speech : 11. With the resolution of performing penance here, in your presence, O great Munis, have I come with joyful

mind from Satyaloka. 12. Now my mind desires to obtain your consent here, and therefore favor must be shown towards me. What place will the Yogis appoint me? 13. Then the Yogis, having heard the sweet speech of [Nārada] Yogi, rejoiced; and praised the place called Brahmasrama. 14. 'O Muni, was not thy father, the grandfather of the world, formerly humbled in like manner by Atri's curse, and disturbed in his mind? 15. Brahmā, powerless in creating the world and commanded to do penance by Madhava, performed penance the most difficult. 16. Here for eight hundred years having performed penance meritorious and most severe, he obtained again his own very pure and settled mind. 17. O Nārada, that, thy father's excellent and heavenly place which instantly perfects a man, that is thy place also. 18. Here, in the excellent Āśrama, perform the highest penance.' There, thus permitted, he was eagerly desirous of performing penance. 19. That Rishi remained for long repeating the Mahāmantra,* and for a hundred divine years performing severe penance."

Nārada however does not experience any benefit from this protracted austerity, and finds his mind remain as disturbed as before. He then goes sorrowing to his father Brahmā in Brahma-loka, and tells him of his state. Brahmā bids him recall any probable cause for it, when he recollects having denied Vishnu's accessibility (*saulabhya*.) and maintained his inaccessibility (*paratvā*). (xciii, 20—41.) Brahmā then relates to him the discussion between Agastya and Sūta on this topic, which again involves Siva's

* The Ashvāksharī.

answers to Pūrvati's questions regarding Vishnu's attributes. (xciii. 42—95). In reply to Pārvati's question as to how Vishnu became accessible, Siva related the story of Pundarika *Rishi* who went to Yadugiri,* to worship Vishnu, meeting with sundry adventures on the way. The *Rishi* afterwards visited the sacred places on the East Coast, coming to the Varahakshetra. From thence, going South, he came to a beautiful garden where he saw a *Yogi*, named Vishnusarma, and near that garden he perceived a pond (*pushkarini*) in which were wonderful lotuses. While plucking these, Pundarika heard a voice from heaven, saying, 'Lo! here are large and priceless lotuses of the colour of gold, of delightful perfume, having a thousand petals—these are fit for the worship of the god who dwells on the Sea of milk, but not for that of other deities.' Greatly rejoicing, the *Rishi* proceeded to pluck the whole of the flowers, when a crocodile came to attack him, but mistook a lotus stalk for the holy man's leg, was pierced in the tongue by the thorns, and from loss of blood lay dead on the water. (xciv. 1—86.) The *Rishi* went near, and the crocodile addressed him in a soft voice and told its story, commencing:—

पुरा जन्मन्वहं ब्रह्मन् राजा मर्वमहीपतिः ।

दाता च मर्वकाभानां मसापुर्यां वसाम्यहं ॥

'In a former birth, O Brahman, I was king of the whole earth, and dwelt at Mallapuri, granting to all their wishes.' Then the crocodile gave the *Rishi*

* A sacred hill at Mēlkōta in Mysore.

an elaborate and extravagant description of Mallāpuri, adding :—

मल्लेश्वर इति ख्यातः भूवनवयविश्रुतः ।

विष्णुभक्तस्तानंदः पुरो मन महाद्युतिः ॥

' My son Satānanda, a votary of Vishnu, of exalted merit, and famed in the three worlds, is celebrated as Mallesvara.'

After this follows a description of Satānanda's Court, &c. The crocodile then told the Rishi how Varāhasvāmi came to Mallāpuri, according to the tradition he had received from his forefathers. Formerly there was a king called Harisekara, endowed with all good qualities. He was in the habit of going daily with his aged and pious mother to worship Vishnu at Varāhkshetra,* a *yojana* distant from Mallāpuri, to the North, and feeding Brahmans after coming back to his city. One day, Hari came to Mallāpuri disguised as an old decrepit Brahman, accompanied by his daughter, and asked for food. The king requested him to wait a little until he returned from Varāhkshetra. The old man begged for immediate relief as he was greatly fatigued and his daughter was hungry. The king then suspected that he had been visited by Vishnu in disguise, worshipped the old man and gave him food. He then saw Varāhasvāmi in his proper form, with the goddess Earth on his right hip.

The Brahmans who had come as usual for food were suddenly and miraculously filled up to the neck (*akanthapūrṇah*) and afterwards besought Varāhasvāmi to remain always at Mallāpuri. The god

* P The village of Tiruvadandai, near Covelong (Kovalam.)

consented, and being asked why he looked towards the West replied that he did so because the Puṇyakotivimśī* was to come in the East at a distance of five *yojanas*.

The crocodile added that his father Harinandana abdicated the throne in his favor and became an anchorite. His own name he stated to be Haripriya. (xciv. 87—180.)

The crocodile then told the story of his being cursed. One day a Brahman came and asked for food. The king in his pride treated him with contempt. The Brahman enraged cursed him saying “Become thou a crocodile, O king.” The people afterwards interceded with the Brahman for their king, and were told that when he met a votary of Vishnu, the curse would be removed. (xcv. 1—20.) The crocodile then was transformed into a youth of 16 years and went to heaven. Pundarika Rishi taking with him the lotuses strung in garlands, set out to worship Vishnu on the Sea of Milk and arrived at the shore of the Salt Sea. (xcv. 21—55.) The Rishi attempted to bale out the ocean in order to proceed on his journey! This he continued for a year, when he desisted being wearied. At this time an old Brahman approached and questioned him.

The Rishi told the Brahman his story and of his wish to visit Vishnu, and the latter recommended him to abandon his attempt to get over the Sea; this enraged Pundarika who requested the Brahman either to help him or to go about his business. The old man then asked for food, girded his loins and commenced to bale. At the first handful thrown out by

* The name of the large Vishnu temple at Conjeveram.

him, the Sea receded a *lōs*. Pundarika went for food and on returning perceived that his Brahman friend was no other than Vishnu, whom he found reclining on the shore, with the lotus garlands round his neck, facing to the East. The Rishi then worshipped the god, as Sthalasayana, with praises and offerings of lotuses. (xev. 56—75. xvi. 1—10.) Vishnu then told Pundarika to ask a boon. The Rishi replied that having obtained Vishnu he sought for nothing else. "Will he who has reached the boundless Sea of nectar care for the water of a small muddy pond?" He begged that the god would always remain in that place, saying he required no other boon. Vishnu consented and praised Pundarika for making this request. Then came Brahmā to the Sea shore with *Yakshas*,* *Gandharvas*† and *Apsarases*.‡ The drums of the gods sounded, flowers rained from heaven, and the sound of "JAYA!" (Victory) was heard like the roaring of the Sea. All worshipped the god and goddess, and praised Vishnu for his accessibility (*sudabhyā*). Afterwards the Brahmins, and the king Mallādhiipa or Satānanda, with the people of the city, came to the Sea shore. All were intoxicated with joy at Vishnu's appearance among them, and worshipped him. On being asked under what name he would dwell among them he replied "Know me as Sthalasya, who here recline on the ground." The King and people worshipped Vishnu and praised Pundarika. Mallevara then heard the Rishi's history and was rejoiced to learn that his father had been released

* Demi-gods attendant on Kavara, the god of wealth.

† See note § p. 204, *infra*. ‡ Nymphs of Svarga, Indra's heaven.

from the Brahman's curse and had gone to heaven. The Brahmans then bathed in the Pundarîkasarasu and made offerings. The King, following the counsel of Pundarika, bestowed gifts and lands upon the Brahmans. Afterwards a *Vimâna*, called Anandanihayam, having 7 pinnacles and containing a shining image, descended from Vaikuntha,* round which the king built a wall with a *Gopura*. Sîva concluded with praises of Mallapuri. (xvi. 11—75, xcvi. 1—78, xcviij. 1—115).

Agastya accepted the arguments of Sûta, (which embodied the story of Pundarika Rishi given above), took leave of him and set out for Mallapuri. He met with favourable omens on his way and came to a great mountain called Samivartana. Hearing a confused noise above him he looked up and perceived some of Yama's† soldiers dragging away a Brahman. He then saw Vishnu's soldiers release the prisoner and heard the dispute between them and the servants of the god of death. The latter described all the great sins which the Brahman had been guilty of, the like of which had never been seen or heard, while the former maintained that having gone to Mallapuri, and stayed one day at that holy place, all his sins had been washed away and that they who laid hands on him themselves committed sin and rendered themselves liable to be reduced to ashes. (xcix. 1—77).

Agastya was astonished and pressed on towards

* Vishnu's heaven.

† "The Deity of hell; he corresponds with the Grecian god Pluto, and the judge of hell Minos, and in Hindu mythology is often identified with Death and Time."—Wilson.

Mallâpuri. Passing through a dense forest, he saw six virgin devotees performing penance. He approached them, told them he was Agastya and saluted them. They received him with great respect, and told him they were Gangâ, transformed by a curse into the form of six bodies.

The virgins added that formerly when they were performing penance in the forest called Tilavanam all the *Rishis* assembled on the Himavat mountains and discussed the relative merits of the holy waters (*tirthas*). They praised the Gangâ and Kâverî, but agreed that the Pundarika pond was the most excellent of all, and that Gangâ and the other rivers should be its slaves!

The Munis having thus decided, went to their respective homes. Gangâ, wandering sorrowfully, met Shanmukha,* while he was performing penance in a certain place, and told him the cause of her grief. He in reply said that she had no ground for complaint, as, great those she was, the Pundarika pond was yet far superior. Shanmukha then told Gangâ how, after incurring the sin of killing a Brahmin in his fight with the Danava named Târaka,† he had been cleansed from all guilt by bathing in the Pundarika pond at Mallâpuri. He then told Gangâ that all would approve of her putting aside her jealousy and self-love, and that she would be freed from slavery by bathing in those waters. Shanmukha

* Kartikeya, as the "Six-faced."

† Kartikeya (Skanda) was born to lead the armies of the gods, and to destroy Târaka.—See Coleman's Mythology of the Hindus, p. 74 ff., Wilson's note on v. 297 of the *Meghadîta*, and Muir's *Sanskrit Texts*, Part IV., pp. 292 ff., 308.

then taught Gangā the Rāmatīraka,* and told her to perform penance, repeating with six faces this mantra. This she was doing in the Tila forest. Agastya, leaving the virgins, again hastened on to Mallāpuri. (xcix, 78—134.)

Agastya reached Mallāpuri and met there a crowd of Munis round the temple of Sthalasayanasvāmi, called Ānandanilayam. Some lived on water, some lived on air, some on roots, fruits, and leaves. Emanated in body, they retained life solely by the power derived from penance. They assumed the *Garuda*-posture, lay like snakes, or sat like fowls. Some stood on the point of the toe, others with upraised arms; some sat self-supported in the air, others between five fires.† They were Brahmins and Kshatriyas. Agastya saluted them and told them his name. They received him with different marks of respect, and he begged to be allowed to live with them without performing penance or repeating prayers, on the ground that Hari would be satisfied with simple worship. To this the Munis agreed, and told him to bathe in the Pundarika pond with a prayerful mind. Agastya did so and then visited the temple. There he saw Sthalasayana, who had graciously descended at the prayer of his worshipper Pundarika, reclining with his head resting on his right hand and with his left inviting his worshippers to approach him.

Agastya was submerged in the ocean of delight, and offered worship and praise to the god. Vishnu received him graciously, commanded the Muni to

* A formula addressed to Rāma, as *Rāmaya namah*.—Wilson.

† *Panchayat*,—four fires and the sun overhead.—See plate 23 i.e., Mrs. Belnos' *Sundhya*.

worship him daily and to perform the five *Dikshas*,* and appointed him an *Āśrama* named Asvatha on the North side of the Pundarika pond. Vishnu then, at Agastya's desire, condescended to narrate to him how Tārksha lost and recovered his wings. On one occasion when Vishnu called Garuda to carry him on a visit to Svarga, the bird came so fast that the dust he raised fell on a pious worshipper of Vishnu who was engaged in his devotions. Vishnu then in anger caused Tārksha's wings to drop off, and the bird fell into a forest on the shore of the Western Sea. After bathing in vain in many holy waters he at last came to Mallāpuri where his wings began to grow. Vishnu then instructed Agastya in the mode of worship and declared that those were dear to him who loved those that loved him (*matprīyā matprīye prīyāḥ*). Agastya took up his abode accordingly at Mallāpuri. (c. 1—113.)

Then Brahmā concludes :—

तस्माच्चारद् जानीहि विष्णुं सौकृत्यमागरं ।
तेनैव निर्मलं चित्तं भवेत्तव न संशयः ॥ ११४ ॥
यो जानातीह लक्ष्मीं भक्त्यौकृत्यमागरं ।
न तस्य चुभ्यते वुद्धिः व्यथा न प्रलयेषि च ॥ ११५ ॥
तस्मात्तं तत्र गत्वा तु मेवित्वा स्थलशायिनं ।
स्नात्वा मरसि पुष्टे च चित्तनैर्मल्यमेष्यमि ॥ ११६ ॥

114. Therefore, O Nārada, know thou Vishnu to be an ocean of accessibility ; by him, without doubt, thy mind will become clear. 115. His understanding

* *Diksha* is the ceremony of initiation, the essential part of which is the *Tapta Mudrā* or branding the novice with the conch and discus.—Wilson's *Essays*, Vol. I., p. 56.

will not be confused who in this world knows Lakshmisā,* an ocean of accessibility to his votaries; even at the destruction of the world, [he will suffer] no pain. 116. Therefore having gone there, and bathed in the holy pond and worshipped Sthalasayī, thou shalt obtain purity of mind.

Nārada then goes to Mallāpuri and staying there for "many days," obtains all his desire. (c. 117, 118.)

Note.

It will be observed from the foregoing analysis of the Sthalapurāna that (1) it contains no mention of any of the old rock cut temples or of the shore temple. The Varāhasvami temple is not an exception, inasmuch as the formation of this temple by enclosing the sculptured representation of the Boar Incarnation on the West face of the hill is of modern date.† And (2) no allusion whatever is made herein to the story of Bali or the submersion of his city.

This legend appears to have been composed for the purpose of attracting pilgrims to the place after the construction of the modern Vishnu temples. The Vaishnava author ingeniously makes Brahma, Siva, Kārtikeya and all the Saints extol the sin-destroying virtue of Mallāpuri.

The names of kings mentioned in the Mallāpuri Māhātmya appear to be fictitious.

* Vishnu, as "Lakshmi's lord."

† See p. 55, *supra*.

*Description of the Pagodas, &c., at Mavalivaram,
written in the Telugu language by KAVALLI LAKSH-
MAYYA in 1803. [With a translation.]*

[From the Mackenzie MSS., No. 23. C. M. 757.]

1. శర్వానికి శుర్పరథాగమ యార్థయాదికోడెం. ఇందులో యార్థము తాన్నిచూసి. ఈ కోడెంపుంచరసంధిని లొప్పు ఉత్తర యొస్తూగా చోయినాడు.

2. దీనికిపుంచర రెండు కోతులు తేలుమాయకొండుగా తున్నారి.

3. ఆశదమటిపక్కను పొండప్రులభ్యరపర్చి అయిన త్రాపటి తెలుగులిచ్చి వాటి గుంచుగా తున్నది. మామియంపాటు యొకచిలు గస్సు మగా తొరించు తున్నాచి. మంటపము గాకి శ్రవ్స చిత్రాల-ద్వారపాఠములు ఏ, లోపం ద్వార చంపుచ్చుశ్శాలతోచి తున్నది. చంచారకమిగ్రపాఠ చి తున్నారి. తరిష్ట రెండు ఆరథక యికే ప్రారమమగా తున్నది. ఈ శిలమ దట్టిగాప్పునయిత్తు పదమటిమథముచేసుకొని పక ద్వార ఆస్తిభూమిలోచి మహిషాసురువిలిరస్సుభాద శశి-దమువేఁ తొక్కి తున్నారి.

4. ఇందుతు సమిపముగా దట్టిగథాగమందు భూటక పదమటికైత్తు థినినేనుడు పొకమచేచిన పొయి తున్నది. రాఘవిలి యొక్కటంయిక సాశాసనాల్లు తున్నారి.

5. ఆంధుక సమిపముగా దట్టిగథాగమందు బండమాడను త్రాపటి చేసినప్పుడు వక గొప్పాగుండుగా తున్నది. ఆంధులో పగులు దీర్ఘ రెండి ఆది ముంపుగా అసుచుచు తున్నది. ఆ దీర్ఘ అజ్ఞానులు ఉపస్థితిచేసుకొండు తున్నా శర్వానాచక కల్పిచేసున్నగా మందరికాల్సు వ్యాపియొస్తూగా తున్నారి.

2. ఇందుకు రక్షితార్థులైపు యేకసంబోధి అభివినిశుమ త్రస్తి.
అంగ తోరిచి రింగ నుండి చెపులులోచిరి రంపు త్రస్తాయలో
నుస్త గర్జుగడి యేర్పరిచి కివత్తరిక్కు చేణాను. ఆ రింగాన్ని బూ**
యొస్తుకపోకే యొ శ్వాసమరోవాయ ద్వార వక చివాయితను వ్యండ గ
ాంపుకపోయ అంగులో తుందినాను. ఈ గర్జుగడికి దహించు గోవ
విభాగ శాసనమేయా గ్రాంపినాను. అఱ యే రిథి అయివది రెండిచి
కాను.

3. ఇందుకు సమాపమగా రక్షితాగమందు చరాచరాస్త్రమి వ్యండే యేక
ఇంచుంచుచు త్రస్తి. ఇందులో త్రస్తాలు ఆ, గర్జుగడి గా-యా గర్జ
గుడిలో యేపి త్రస్తిచులు దేశ్త. బ్యారపాయవలు యడ్డును. ఈ గర్జుగ
డికి త్రస్తిరథాగమందు గోచించవ చరాచరాస్త్రమి వాపుపాచమ ధూమ
యందు వ్యంచుకొని, చికించాడమ ఆచికేషురికించుచూడ చెట్టి, చికించ
యవ్వమాడ ఉప్పి ఆపుచూరి ఆధిమామాగా వ్యంచుకొని, రక్షితాస్త్రమి ఆమ్ల
వారి మించులమాడ వ్యంచుకొని, చూచుట్టుమిచేర దిక్కించాడమ ధింది
రామ చ్చిచూచిమిఫుడై అమృతాదు శ్వార్యాధిమామలో వ్యంచగా, చరా
చాస్త్రమివాండు కడమ రంపుశాఖాలయందు కంధాకులు ధింది చండు
మృతయినుడై అసొస్యాస్యామిఫాపోలోపా చేష్టు శ్రీచామిలాపాధాము అమ్ల
వారి రక్షితాస్త్రమి కచచరాచామామలో యంచుచుచేష్టు త్రస్తాదు. ఇతి
వాక్యమక శ్వార్యాధాగమ వశుమృతాయుక్తమాగా వా త్రయమిత్రమిత్రమిత్ర
శ్రీ త్రస్తిమిత్ర ఆధిమామాగా వా శ్రీ త్రస్తిమిత్రమిత్ర. ఈ యడ్డరి
మిచ వక ధ్వనికు క్షుకాంబరిచుంచుడై త్రస్తిచేష్టు త్రస్తాదు. చరాచ
ాస్త్రమి మస్తక ధ్వని క్షుచిరేష్టు త్రస్తాదు. అంతు త్రస్తిరథాగమందు
వ్యండే త్రస్తిచులు గా, శ్వార్యాధాగమ గోచించవ చ్చిమిమామాగా వశు
మిచుచూడ గచంష్టి త్రస్తి. కచచచరస్యమిచూడ గచమిఫాలు రంపు
త్రస్తి. ఈ ఉప్పికి త్రయమిత్రామిత్రమిత్రయందు యడ్డరు యడ్డురు శ్రీ లి
అధిచేకార్థము శ్వార్యాధాలు గపలోండావిష అందిస్తా త్రస్తాదు. శ్వ
గపాలకుడు వకరు త్రస్తాదు. అంతు శ్రీ లి ఆ, త్రస్తిచుమి గ, ఆ
యాధాలు ఆ త్రస్తి. రక్షితాగమందు యేకచుత్రము ధింది చండుచు
యాత్రురాలైస వక రుగ్గు త్రస్తి. ఈ వెంక రక్షితాగమందు మస్తక ధూమ

అన్నదాయక తున్నారు. పశుం తున్నది. తత్తురథాగమంలు అన్నదాయక ముగ్గులు వెనింపాముల్ని తున్నది. ధ్వనిశాలకులు వెను తున్నారు. అంతు ప్రతిషులు నా, సింహాము రా, లంక రా, చరామప్పులుకి దొయిగా దమ్మిస్తుగోడక త్రివిక్రమదు అన్నభుజాముకుడై శంఖచక్ర గదాది పొథంబులు ధరించి తున్నారు. ఇరణికి బరిదక్కచ్ఛర్తి మామి జీవాలభూమిమాము యిచ్చె గవక దమ్మిపొథముచేక భూమి యిచ్చు ఆక్రమించి యాపొథము భూమియందు తుంది ప్యామపొథము భూభ్యాపొథము ఆక్రమించేవిముగ్గులు ఆకారమందు తుంపుకొని తుండగా యాపొథము ల్రష్ట తన కమండలాచకముచేక అభిష్టము చేసి తూళక్కు తున్నారు. ఇరణికి దొయిగా జాంబవంతులు తున్నారు. బరిదక్కచ్ఛర్తి చక్రాచమారముచేయాడని మాడోపొథముడ భూమికాము చెయ్యువరె నమి జ్యామిపొథముగ్గిర త్రిధ్వచేట్లా తున్నారు. ఇరణివెను కులు చాయ్యదు తున్నారు. ఈ బరిదక్కచ్ఛర్తిధులు పూర్వమందు యిద్దుకు చేసి మమందు సలగులు తున్నారు. అంతు ప్రతిషులు గగి తున్నది. ఇది శుద్ధమప్రతిషులు. ఈ మంటపము చచ్చినుభిమాముగా తున్నది.

మ. చర్యకామకు తూర్పుభాగము కొండికీంద మెట్లుమాదమ కృష్ణప్పాయు శారు అవుకొని సింహామము దొక్కుచామకు చదరొండుచడిక్కుము. ఆ మెట్లుమిచించంరి ఆబలచేకము చారుకూ చర్యెపారు. చాసియెక్కు ఆమ శున్నది.

మ. ఈ చర్యకామకు పూర్వభాగమందు ఆర్థునదు కపస్సుచేట్లు కీర్తాచల్పులవలెచే చర్యకానికి ప్రతిషులు చెక్కినారు. ఇక్కుడ అన్నమదు చాపొంద్యయము రిఱమ్మువందు పూర్వభాగమగా తుంపుకొని కపస్సుచేట్లా తుండగా చాయ్యయము చక్కిర్చుచాయుక్కడై పొథమా త్రై మి దమయకము త్రిశాపము ముదమయిన ఆయుధాలు ధరించి త్రిశ్చిభ్రమైశాము. జాయ్యరామామలమధ్యమందు చాదికి దమ్మింధుమమూడ తుంపుకొని దమ్మింధు ముచేర ఇడి వ్యుకొని నియక్కర తున్నారు. జాయ్యరుని రిఱమ్మిమారు పూర్వచంపులు తున్నారు. అజామవనికి రిఱమ్మాగమందు కృష్ణ చ్యామి రిఱమ్మమలో శంఖచక్ర గపాంధుక్కడ తసుగ్గుచాలలో తున్నారు. ఇరణికి దమ్మింధుమందు త్రేణాచాయ్యడు కపస్సుచేట్లు కొమ్మిభూర్చుశశిరి

రముకులూడై వెల్లునాశికుడై తున్నాడు. ఈ కృష్ణదివి నామభాగమందు వెల్లుతము చిగిలిసిది గండుక పొత్తాశాఖాకుమంచి జాగుక్కుకులు క్షీరవ్యుష్టుగాశే శంకచక్కువులోకూడా అందుమంచి త్రస్తేంద్ర జాగుక్కుక పల్గురి. ఇందుకు వ్రుత్తరభాగమందు బెరాపెతముశే గలమిహిది ఇంద్రుమి భార్యాయుధముగా శంకచక్కువు వద్దినామ అవ్యుష్టుగాశే తున్నాడు. ఈ బెరాపెతము వెల్లుక పక యొపును తున్నాది. బెరాపెతము కింద రెండుగప్పిల్లు మారు తున్నాది. సిర్పి తప ప్లూపరోకూడా త్రాయ్యుంచాచుతులలో పూర్వార్థిముగా వున్నాది. ఈ దేవేంద్రునికి మంచాకృతిగా గయిపేంభర్యకిస్కు రకింపులువిధిభాగ్యభరులు తెలుగుభాషయ కొండు భార్యాపోతులై కొండు భార్యాపోతులై కించేయారుకుడై చెప పకచాసభ వర్ణమ్ముగాశే ప్రతిమయ చెక్కించాడు. ఇక్కడ ప్రతిమయ ఒక తున్నాది. ఈ దేవతలప్పుడుందు ఉండు 3 తున్నాది. నీటికి వెల్లుక వ్రుత్తరభాగమన మధ్యమందు సించేతులు 2 లున్నాది. గౌత్ర గ లున్నాది. ఈస్వామార్చి దమ్మించాగమందు మిహితప్పుడ భ్రమరాజు భీము కమముచే భూ తాట్చున్నాడు. నీరికి దమ్మించుందు చెంది స్వామ్రమ లున్నాది. ఈస్వామి దమ్మించాగమందు త్రమభగకూలు ముఖులు శంకచక్కువు వచ్చిస్టుగాశే చెక్కితస్కు ప్రతిమయ అచల్చున్నాది. సించేయు గంచంరి గంండుకులు 3-ప్రాణిము గ-కోతులు అ-సుల్కారులు భార్యా యుధుముగా ఉన్నాడు. అంతుత్రమిమయ త్రీ పుసుంధలు గంచి ఎం లున్నాది.

గం. ఇందుకు రకీంచు యొకిలామంచుము, చందులాంచుపులు తెంక కిగిలిసిది తున్నాది. అందుకు స్థంభాలు గూ-కీ రిగిపోయిచెది గ గాక రిచిష్టు గం స్థంభాలు. శరిక్కు గం స్థంభాలలోను జాలుసిక్కాల్చి చియులు చూపించాడు. లోతుక్కుమి భాగా తున్నాది. మంచి స్థంభాలకు సించేయల మూర్ఖులు తున్నాది. పెరికి సించేయులూ ఈ మంచిచుమిభ్రమ ఆర వకటి తున్నాది. ఇందులో పుచ్చెమి లేదు. ఈ ఆరమి యియించార్యులూ ఆరలు క్షుపించాడి తొలుపెట్టినాయగాని పూర్వాలేదు. ఆరమి యియించు మయ్యి ఆవశేషయ్యత్తు సిహిలాగు వేళే కాపుండా మంచిచుమిలోశే తున్నాది. పుచ్చెమి యియ్యులు ఉన్నాలికైతు, సాధారి.

८०. ఈ మంటపానకు రట్టిమ రాయలగోపురముక్క అమిద రాయలగోపురము వ్యాపాత్రమువేళ వాలునపచ్చలా వాలును త్రంభిస్తము లాలీనాడు. య్యోగ రాజించ్చు జీవాయగాని గోపురము కారేదు.

८१. ఇందుకు శూర్పువయిత్త స్తోత్రమహాన్వితమే.

८२. చర్ణచాసి శూర్పుభాగమందు కృష్ణమ గోప్తవసి యెత్తిన మంచుము గఁ. ఇంటుకు త్రంభాలు గఁ. ఈ మంటపము పర్వతమును అంటు కొని శూర్పుభిషుభముగా త్రంచ్చుంది. ఈ మంటపములో త్రండే ప్రతిమలు కృష్ణును వామపాశములో గోప్తవసి గాథునగా యెత్తినాడు. దమ్మిగా ప్రాతముచేరే గోపికాబాంబక ఆధుయము యిత్యాత్మన్నాడు. ఈ ప్రాతమీ వామభాగమందు త్రిప్రతిమలు త్రంచ్చుని. ఇందులో యిద్దను త్రీంబ నిఱయకొని త్రాప్యాదు. వక్కిచే రెంపింద చెఱువుకుండ శూర్పుభాగి రిష్ట వాణిష్ట మందర తెట్టుకొని త్రంచ్చుంది. దీనిపైకి వక్కగ్రామాదు గ్రామింపాద వశిష్ట చేత వక్కిషుము త్రంయకొపుప్పాడు. ఈ నంగురింపింద గోమభాగి ఉ త్రంచ్చుని. నీరిపైకి వృథాశ్వయుధు శయనించినాడు. ఇర్ణగిండ నీంపాలు ఈ త్రంచ్చుని. ఈ కృష్ణాంగి దమ్మిగాభాగమందు లంగాయితు త్రాప్యాదు. ఇర్ణకు లన వామపాశము వక్కగ్రామింపాద చేయు కొని వ్యుత్యుప్పాయడై త్రాప్యాదు. ఈ గ్రామానికి వామభాగము వక్క త్రీంబ త్రంచ్చుని. నీరిపాడ గోమభాగి ఆ త్రంచ్చుని. ఈ లంగాయినికి దమ్మిగా మందు ఆశ్రుమ పొంగ నీరుకుస్తూ త్రీంబ గ్రామాదు త్రాప్యాదు. ఈ ఆశ్రుమందర దీనివర్ణయు త్రీంబ త్రంచ్చుని. ఇందుకుంపించు ఆశ్రులు చేరేచాంచి వక్క గ్రామాదు చీలంగ్రీవి శూరుపులు త్రాప్యాదు. ఇర్ణగింపించున వక్క త్రీంబ చీలము త్రంయకొని త్రంచ్చుని. ఈ ఆశ్రు మందర కొండ వొముకొని వక్క త్రీంబ చెఱువుకుంచెంత్రీ చేతప్పుకొని త్రంచ్చుని. దీనికి దమ్మిగామ వృథాశ్వయుధు నిఱయకొని త్రాప్యాదు. ఈ వృథాశ్వమునెపుక వక్క గ్రామాదు గ్రామింపి నిఱయకొని త్రాప్యాదు. ఈ వృథాశ్వమునెపుక వక్క గ్రామాదు గ్రామింపాయి కన వామపాశముచేత వయ్యకొని త్రాప్యాదు. ఈ కృష్ణము వింపి గోమభాగి గఁ, మందరభాగమందు దూచి గఁ, దమ్మిగాస్తుగించుక నీంపాయాం ఉ త్రంచ్చుని. అంచు యొ మంటపములో త్రండేవి త్రాప్యా

దక్షిణాధికు నీంచుఱ ॥१०॥ ప్రియమతిషుఱ ॥११॥ క్రూరు గోమభాలు అనుభాలు అ, ఆశ్రమ, తూచులు అనుభాలు అనుభాలు.

ఒక. ఈ మంటపావకు దక్షిణము రాఘవునంటపుని తుప్పురి. ఇది కొండకు లోరిది చేశారాయ. ఇందుకు మధ్యప్రంభాలు అ, శూక్రు ప్రిముము అంగులు అం, వృత్తర దక్షిణము అంగులు అం, ఇందులు త్రిములు దేవత. ప్రంభాలు దేవర ఇంపునంటపులు సీంహ మభాలు చ తుప్పురి. లోచుల వృత్తరదక్షిణము చెంచు గోచరుకు చన్న గోచరాలువరె యెరుంచి గుణ్ణు కమ్మిశాయ. అంగులు త్రిములు తుప్పురి. ఈ మంటపముంచర ప్రంభాలు రాఘవు చేశివిషిసవి ఉ తుప్పురి. ఇందుకు దక్షిణాధము కొండకంకి గుమ్ము చేశారాయ. ఈ మంటపముమిచు డలు గోటి కింగునాయదిమంటపము, ఇందుకు ప్రంభాలు చ. ఇది వడ్డమాండ్ల చేత రాఘవు తెప్పించి కట్టిందిశారుకారు, ఇప్పుత్తారము కట్టిందినదికారు. ఇప్పుడు అంతా ఇథిప్పెవది.

ఒక. ఇందుపు దక్షిణాధమందు పెద్దగుంచువకల్ప మంటపము చెయ్యి ఎలెనిసి చెంచు ప్రంభాలుచేఁ యొక్కిలామంటపావకు కొండ లే లోరిం శామ. అది శూరాకాశేరు గండుక అది ఖండుక గండుగా తుప్పురి.

ఒక. ఈ మంటపావకు దక్షిణము భూర్జాలచారమంటపము దేవత కించిమంటపము తుప్పురి. ఇందుపు ప్రంభాలు చ, గధాంగుళ్ళ చ. ఇందులు మారు ప్రతిములు దేవత. మధ్యతన్న గధాంగుళ్ళకి ర్యారపాంచంకు లగము బగచేశక త్రిములు అ తుప్పురి. ఈ మంటపము యిచ్చుదు చేశచావిక డలు ఉధిలముకాపండూ తుప్పురి.

ఒక. ఈ మంటపావకు తూర్పు కొండకిందము పూర్వాధము చెంచు పెద్ద ఖండ్లు భూండెగా వాటిమిరసన్న అన్ననదు తపచ్చ చేశస్తుగా చేశారాయ. ఆక్ష్యమ యాశ్వరుడు దశభుజాశ్విగా వామప్రాపుండు పూశ పరము భరంచిశాయ. అర్థనదు భూర్జాలచాలై శచమ్మ చేశ్తూ తుప్పురి, శికిత వృత్తరాధమందు గరువుగంభ్రాణ్ణిశ్శురపాయాభరమిత్తచారణయములు ఔపరయివచ్చుగాపున్న ప్రియగానస్తు యొమగులు సీంహాలగాపున్న త్రిములు చేశారాయ. ఇది కొండిషని సాగించి, కొండిషని సాగశేరు.

సా. న్యూర్కటికార్ఫాగమండు కొండమిద యేకిపాపంబువు తెల్పురి. ఇందుకు గ్రామవాసుము యమపురిమంచపమరి అంటారు. ఇందు కుప్రంభాలు లు, రథిలసైన స్తంభము ఠ సాక శరిష్టా ఆ స్తంభాలు చాగా లెన్నురి. గర్భసులు 3-5 మధ్యప్రశ్న గధోగుడికి కైలాసమనే లాచుము కలిగివరి. ఇంచులో ఉపభూతాప్రార్థి వాపుపొదుకు స్వపథమువాచ పుండుకొని పరమేశ్వరుడు తున్నారు. నీటి వాపుభాగమందు పొర్చుచి తమారప్పామిది పూర్వపురుషాద పుంచులోని తెల్పురి. ఈ పొర్చుచి పరమేశ్వరుపుధ్వమందు కొంఫచక్రగచాభరణై రంగుభూతాప్రార్థి విష్ణుపున్నారు. పరమేశ్వరుకటికార్ఫాగు లమ్మా పరుప్రభాపలో తున్నారు. పొర్చుచి కీంద సేవకమను తీచి గాలెన్నురి. ఈ పొర్చుచిపరమేశ్వరుడు దౌండు సింహాలాపాకే చాట్లుగా కలిగిన మంచముమిద పొర్చుండియున్నామి. ఈ మంచముకొంచ స్విపథము గా ఉపివామపొదుము వాపులోని తెల్పురి. రాయిర పొలాపలు తా తున్నారు. ఇందున తుభయపొర్చుచ్ఛయలయందున్ను తెల్పు గర్భసుక్లలో ప్రతిమలు లేశు. మంచములో పంచిపొన్నగోచరం జీవతల్పుము మిద రంగవాయమలు పూర్వాశిశన్సులో రయసించివారు. పంచుభాగమండు పొందాయస్తురి డెస్క్టురు భట్టులు. ఇక్కరిలో రంగవాయమలవాసిభట్టులు గా, మహిళామిద భట్టులు గా. ఈ భట్టులు యిద్దని చాపుచాపిం ముప్పుమిద్ది రంగాదంతి సఫావార్థ కోకేపలలో బాధము చేపోట్టుగా తున్నారు. ఇందిమిద అంభయ్యలు డెస్క్టున తున్నారు. ఆడుగువ పంచాలోకిపండులు ముస్లిరు తున్నారు. ఈ శుక్రరస్సుగోచరము మహిళాపొదురుక్కని ఆమ్రవాయ ఆమ్రవాచులలో అస్సాచాలై ప్రమథగణాలు ఆఱున భట్టులు కా పుండి, తీచి ప్రతిము గా, వెరో ఏ ప్రతిమలచేరును యిక్కుమైనడై సింహాపాయమువిమిద పొర్చుండి పూర్వాశిశుభముగా భషమ్మ తన వాపుపొన్నముచేరే ఖరింది దంపిపొన్నములో చాగసంధానముచేరే యుభ్రానప ఆధిమథులైన మహిళామిదమిద చెయ్యివెరెవా ఆశ్చర్యాంతము యాద్దిపరి. భాషము చాపులయంలు అస్సాచాఘంపాకోంభవిరులో వేరంయలుమెడలైన ఆయుధంలులు భరియిలి న్రీచామరంయలుచ్చుకొని లేవకుపంయ పరిశైలించియుండగా జోపిచ్చినిపురాలై మహిళాపొదురుమి సంపోరముచేయవెరెవా చాగసంధానము చేరుచి. ఈశక్తికి యెదురుగా మహిళముభము కలిగి చెప్పినాథి మథురై ఆమ్రవాయికి ఆధిమథుముగా తన ల్లోచాపాలయంలు ఆపురి

యంచి తల్లికి అమృతార్థి² యమద్భుతమచేయ్యవరసని వహించుటకు తెచ్చాడు. ఇంకికి శ్రీకామకాబధించి అయిపుసోమిత్వం భూమి యమద్భుతమచేచేపాటవానే తున్నారు. ప్రతిష్ఠలు 2 లున్నాయి. తమంట పొనపుటెందురుగా శ్రీరూపాగమందు గుండు పకటి ఎయిషమచేయవరసని ఆశంధుచేచొయి. ఆపి శ్రావణ కాలేదు. ఈ గటికి శ్రీరూపాగమందు వహించుటయిలంగడ రయిష్ట వకటి రాణికి³ తున్నాది.

29. ఈ పంచమిథియి శ్రీకృష్ణరాఘవునిగుడి. ఉన్నాటిని శ్రీకృష్ణమిహారి యాపట్టుము ద్వాగా తున్నాప్యమే అంగదికి ఇంకుటూక కొఱ్ఱికి కాబచిదిన్నాకు వేచ్చేయి. ఆపి పూటలో కాబచిదిజనగా కొఱ్ఱి క్షుఅంటారు. తెప్పగుల కెడ్డెను అంగారు. ఇచ్చుడు యాప్యమి చారు మొక్కాచెప్పా కౌరికాంచోయినారు. ఆడచి యూచన్న దోష్ట అంంగించము అంగారు.

30. ఈ శర్వకాగి⁴ నైర్పరిష్ఠాలగాను వరాపాప్యమిలాచినది తున్నాది. అంగుప్రాంథాం చ, ఆశ్రమించి గ. కీర్తి సంగా ఆపే కండ్చు. ఇం పర్వతావిశేఖాతిలాచు. లీపికిషుంపర సంగా భక్తయలు 2 ప్రాంథాంలో పంచముక్కీంచివాయి. నీరికి ప్రాకారము తున్నాది. ప్రాకారమణ్ణ మందు వక్కాచిన్న పెంకాయచ్చెల్లుప్పు లుస్తున్నాయి. ఈ దేవస్థానము పస్తిపూర్ణి ముఖముగా వున్నాడ. గచ్ఛగంచిలో వరాపాప్యమి తున్నారు. ఈ వరాపాప్యమి వాపచారము భూమియందు శుంఘకొని చ్ఛిగపాచారమిర్చిర భార్యాయుక్తుమగావున్న ఆపి శేఫుంరమియాడ శుంఘకొని జమీలున్న మిర్చ లక్ష్మిఅప్పుచారిని అధిమాముగాశుంఘులూ పాపిప్పాస్తుయిచేర రమీల పాదమర్మణంలో దమీలమాన్నము అమృతార్థి పీయయియాడ శుంఘకొని వాఁఁ చప్పిప్పాధిమాట్లడ అప్పుచారు శ్రీరూపిధిమాములో⁵ శుంఘగా వరాపాప్యమి చారు. కంటు శంఖపూస్తులయందు శంఖపూస్తులయందు చంధంత్రాంచంయంది విషయాయుక్తుడై అస్మాగ్యాయుభూపూర్వాకునేస్తూ. ప్రాచిలాపాథము అమృతార్థి చెప్పుకొనుటము రెసచరాపాముభుములో⁶ చుంపసముచేస్తూ తున్నారు. ఈ పాప్యమిలాచి వారశేఫరాంకు ప్రశ్నమియున్నాయి గపుక అప్పుచు వరాపాప్యమిలాచి చప్పిప్పాధిమాముగా తున్నామిత్తమేమిది వారశేఫర రాట అడిగిపే అంగుష్ఠ పాప్యమిచారు మంచిర కంచిలో శ్రీగోటియిపాపములో⁷ వశపరాజస్సిమిచారు అసచారముచేస్తారు గపుక ఉపంధముగా

శ్రావుపని చెప్పినాయి. ఇది శూరామాత్రమిధు. ఈప్రాయికి శూరామాత్రమి శ్రీవిష్ణువు నేతివరథ వమత్తు వున్నది. శూస్త్రామి ల్లిమితు వంటండ్ర తైనప్పు లెట్టినాయి. గర్వసదికి దమ్మిశాగమందు వెళ్లి చండుర్చుశాయుక్తమగా వున్నది. ఈ శత్రీకి దమ్మిశాగమందు బాంశార్థాలు యిద్దను శాశ్వతపోత్తు శ్రావుదు. ఇంకి నామ భాగమందు చండుర్చుశాయుపోత్తు వశ శుయమిత్తిమి శ్రావుదు. ఆ గఢ్యసదికి శ్రుతరథాగమందు గంభీర్చు శ్రావుది. ఉత్తరథాగమసాఫక త్రిమాలప్రతిష్ఠిత్తున్నది. ఈ త్రిమాలప్రార్థించున్నది తెల్లు అంధాశేఖరు శ్రావుదు. ఏంకా ఆక్రమ కొన్ని ప్రతిములు వున్నది. వాయిశ్శైల కెరియశేయ, ఈశ్శేశ్వరానికి ఉత్తరథాలైత్తుక ప్రాకారముకు చం శాసనము వున్నది. ఈ దేవును శూరామాత్రమిధు.

అ. ఈ గుహల్లి శ్రుతరథాలైత్తు కొండయ వ్యుతమను వ్యాపంటిమి శ్రావుది. శ్రుతిశ్శైలప్రాయమసదికి చండులైయించు ఆచాల్సి వున్నది. అది యొక శూరమంటిమి. ఇందులో దైయ యొక్కాన చిత్రాలు దేవు. ఆరథ నాలుగు మొరుజులైట్టిశాయగాని శూరా కారేయ, ఇందును వ్రింధాలు క వున్నది. ఇంకాక శాశ్వతానికి శ్రుతరథాగమందు చండుర్చు అన శ్రావుది.

అ. కొండమధ్యమందు లైప్పితేచుపుత్తులొట్టి కాటి, కొండమామిద్దిర మహాతులైట్టినట్టంమి. ఇందుక గండులు యిల్చికుబుద్దున్నిచి శ్రావుది.

అ. ఈ లొట్టికి శ్రుతరము ధృత్రాలాసీంహాసనము అగ్ని దీంఘాతలాంపకా శ్రావుది. అందుకుశ్రుతరముగా పాంపప్రయ కౌశాగముచేసిన శూరమంచాలు ఆ శ్రావుది.

అ. ఈ సీంహాసనమి శూర్యాధాగము పాంపశ్చల వియ్యుమకిదిగిన నీటు పొయ్యెటందుక కాలన వశికి వున్నది. ఆ కాబంచంచున ధమయ శూర్యాగానే సంచి ఆక్రమిగా వున్నది. ఆ నీటు ఒచేబంచుక కొణ వ్యాపి. ఆ దొషమ శూర్యులైపువ కొసలో దీంచందుక పాంపశ్చల శ్రావుది. పుండు లింగుగా రాయంగోత్తరము అగ్ని ముఖులేపప్పుడు దగ్గరకాంచు గోత్తరముదగ్గిరకెడ్డరాశ్చిక శూర్యులైట్టి రాయశేఖింతచెపు శూర్యులైట్టి నాయి, ఆ చంచి శూరా కా శేయ. ఆ రాత్రు కొపిరాత్మ అగ్ని దొషుశాయ.

ఈ పర్వతాశయ చెగ్గిపుటాగమండు కల్పించున్నయేకంటమంచు
మండు ఏం రాంచుమ కథ వున్నది. ఇంచుకు మంచుచుమ ల్పించాగ
మంచుతున్నమాటి సంఘాలు గత. ఇంచులో గర్జుశిల్లు గ. ఈ గర్జుశిల్లు
ఎలో జీవుండు త్రుతిములు దేశు. ఇంచుకు గర్జుశిల్లు గ-కి వ్యారహి
షులు అ చో|| గం మంచి వ్యారహించులు తున్నాయి. క్రైరత్నగోదు
కంభము వున్నది. ఇంచులో లింగాలు తీటిశేషమ సుంశే నమి వున్నది.
ఈ సదిమంచు లీధ్వానిలిచేషమను గ వున్నది. అక్కుడ దేశుచొదు
తున్నది. వ్యారహించువున్న మంచుపాంచ ప్రంభాలు త, గర్జుశిల్లు దేశు.
త్రుతిములు ఎట్టి. ఈ మంచుచుము చని పూర్ణా కా దేశు. ఈ మంచుపాంచ
త్రుతిప్రభాగము యేకంటమంచుము గ-కి ప్రంభాలు అ. మంచుమొద్దు
పఱ దేశు. వ్యారహించులు అ వున్నాయి. అఱ వాటి వున్నది.

అ. వున్నంచు స్వంభాలమంటము శకటి.

అ. వాలాను స్వంభాలమంటము శకటి.

అ. ఉంచు స్వంభాలమంటము శకటి.

అ. ఈ రాంచుక శడమలీపార్వ్యము తుచ్ఛకయ్య తున్నది.

అ. ఈ పుష్పకయ్య పర్వతముసందు మామి రథాలుతున్ని. రండు
రథాలుకు మాత్రము లాపా కిలోలీరి ఆరులు దేశాన్. మంచుక రథాలి
శృంగమాముగా అర తెలుగు పెద్దిపాయగాని పూర్ణా కా దేశు. పీఱగ్గర
లింగము పొచ్చుచ్చుమున్న ఎన్నిచాయుక్తమైన కుచెకులదిగ్గి తున్నది.
శివాగ్నిరమణ్ణకాంచు రాణ్ణకార్మి కయినిక్కిని వదస్తుక్కుదాశి రమ
ాచేప్పా తున్నాయి.

అ. పర్వతాశయ ల్పించాగము అగడియదూరము శక్తి వశింపులాయ
క్రుమిగా వున్నది. ద్వింధాశ్రుమండు ద్వకుమ ధరందిరది. ఈమెక సీ-
పుల్లు కులులు ఖస్టధార్యులై శుభయిచ్చార్యుముపయిందు ఆదిను వున్నా
యి. ఈమి చెప్పిపులిమాముగావున్నది. సుదురుగా పెద్దమెంచు
ప్రెరాధిమాముగా వున్నది. ఈప్రెరిష్టము ద్వేకశిలో వున్నది. వ్యార
హించులు ప్రీతి యిత్తుము తున్నాయి. వశింపులాయక్కుముగా ప్రీతి

ముందు దక్కించాగమందు ८, శూర్యమందు ८, శుత్రమందు ८, యందులో తుండ్రేశ్వరీచైన రెలియిటెన్. అందు శ్రీ ప్రతిష్ఠలు ८ట.

౩. ఈ విషాదముకైనా ప్రస్తుతముఖముగా చెడ్జ స్వావథ్రేష్ట్రప్రతిష్ఠ శుస్తురి. అది భూమిలో శూర్యమి శుస్తురి. అది వూచువలెసిన కొండ యిముక్ శీరీసాయిగమక నగము ఆగచుటున్నా శుస్తురి.

౩. ఈ విషాదము దక్కించాగమందు నక్కలవిధిమానము ద్యోకశిలోల్ శుస్తురి. రాఘవి అదుసిన కొండ మంపిషము శుస్తురి. అందులో శ్రుతిషంబు శేషు. ఈ విషాదము శుత్రచూపాగమ ప్రతిష్ఠలు ८, శూర్యచూపాగమ ప్రతి ముందు ५, దక్కించు ८ శుస్తురి.

౩౩. ఈ విషాదము చెక్కిపుటాగమందు నమాకేవుభావము ద్యోకశిలోల్ శుస్తురి. మంపిషము నస్తుని శండుశ్వంధులతో దక్కించముఖముగా శుస్తురి. యిందులో ప్రతిష్ఠలు శేషు. ఈ విషాదముచుస్తూ లిత్తురుగా శుస్తురి. శీరీసాయి అందునే శూర్యచూపాగమందు ద్యోకశిలోల్ వశమైనాడు. దక్కించాల్చిపుఖముగా శుస్తురి.

౩४. ఈ విషాదముకు శూర్యచూపాగమందు బీమావిధిమానము శుస్తురి. ద్యోకశిలోల్ మంపిషమువలెనే ప్రస్తుతముఖముగా శుస్తురి. ఇందుకు స్యంధులు చెక్కిపుమందు ८, దక్కించమందు ५, శూర్యమందు ४, వెళ్ళి గా శ్రూధాలచేతను ఈ విషాదము లచ్చాగొచ్చురి, దీపిమాద చిరున పటీ పటిష్ఠించినాడి.

౩౫. ఈ విషాదానికి వక్కించు భూర్జాలాంధ్రమానము శుస్తురి. ఇందుకు స్యంధులు చెక్కిపుమందు ४. ఈ విషాదముచుస్తూ ప్రతిష్ఠలు ८ శుస్తురి. ఈ విషాదముహిద ప్రవక్కించు చయ్యైదానకు శండు ప్రాకారములు శుస్తురి. ఈ ప్రాకారములకే లిత్తురుపుప్రతిష్ఠలు ఏం. ప్రాకారములో శండుండరలు, స్యంధులు త శుస్తురి. ఈ పయినిప్రాకిచ త ప్రతిష్ఠలో దక్కించుతో శూర్యమిత్తు ५ ప్రతిష్ఠల ఇరసుమాద ఆయురాలుప్రాకిసాయి. అందు రెలియి దేరు.

౩౬. గ్రామములో స్ఫూర్యమియైనదికూశూశూర్యమిగి శురుమా జాయిట్లు ५ శుస్తురి. దక్కించుచయైపున ప్రాకారములోచుంగా గధాగుది

లో స్తుతి యస్త్వామివారు దమ్మికిరపుపెస్త్రుకాని రంగించివారు. పొద్దు లభ్యిర పుండరీకమహామునిన్ని తాపురథుష్టు శ్రుత్వి. ఈ మహామునికి యక్కించే ముక్కికించిపోది. ఇందుకి దమ్మికాప్రమయప్ర యిలమంగచాంచా రుగుది, పుత్రరత్నమైన మాడికచుతతప్పమ్మారాలుడి, చుప్పు ఆర్యాశ్వస్తురా, కిందిమచ్ఛ్రి గ, ధ్వజాప్రమాలు గ, శర్ణుత పొముగ్రితుండే శ్రుతా నామచ్ఛ్రు వాటి. గోపురమువాకిలికి యిరుపొళ్ళుములలో పొములు కొములకలికివర్తులుశ్రుతా, శ్రుత్వి. గోపురము వాకిలికియిలులు పుత్రర భూగమందు ముప్పైపుఱకార్యముంటము. స్త్ర్యమివారు పుస్తిపచివాలుగు అందులోపర్చుంచేగా. తసుదీకి ప్రాకారము వాకిలి, చుప్పుశ్రుత్వం భూతు గామత.

౩౨. గోపురమువాకిలికి శిశ్వుగా రూపుల్చాగావ రాయులగో పురము అంతా దీప్రమైపోయినది. ఇందులేషపు వముస్వమయు శశి అను సులు కిందిముప్పు యిలిల పక అరణాగం పుంటుంచి. అందులో పురేము యెక్కువ వీంతలు లేత్త. ఇందుకి రూపులన కృష్ణమాయి పుండ్రీ మహామాతు పుస్తిమొక్కెమంటము. అందుకు ప్రంభాలు చ, పయువ గోపురము.

౩౩. ఇందుకి శూలశయవస్త్వమివారెత్తుప్రములోటి. అందు గోపురము ప్రమాదిముంటపోతము. ఆ లోపం గధ్యాగులేకి స్త్ర్యమి. ఆ స్త్ర్యమిని అందిలిమి లెక్కికాచిపోయితము.

౩౪. ఈ మాముల్చుసుడికి శూల్చ్యమి శూల్చ్యమి పుత్రర భూత్విలికమంట పము. అది దీధిలపుయిపోయినది. ఇందుము గట ప్రంభాలు మాత్రము శ్రుత్వి. ఈమంటముపుంచర పక మంటము దీప్రముపోయినది.

౩౫. ఈమంటపాశమ దమ్మికాప్రమామ ప్రారించి పుండ శీక్షుపుంచి. ఈమంటపాశమధ్వమందు జాలుగుప్రంభాలమంటము. దీధి పుత్రరత్నమైన లిప్పు చాలగుకార్యమంటము. ఈ ఉచ్చేశమిమాల యందు స్తుతియవస్త్వమివారికి యిం మంటపముల్చుర పందిశ్చుకేచి అర్థించుచ్చురిప. ఇందుకి పొపొమాతు అముల్చు, అందుపుస్తు సెంట్రు గట. ఇందుకి మం అముగులు 300, అముగులు 300.

గ. ఈశ్వరుప్తినికి నృత్యరథచయాలు యస్తురోట, తాతుష్టవింటి దస్తీమాటయాలు లభినమిదికమ్.

ప. గ్రహాసి కూర్చుసమప్రతిరఘుండు. రథప్రాకారముల్నను కిచాలయము, ఈస్వామిశేష ఫ్లాపప్రాకారములో పోయినది. ఈ కర్మాంగులు వ్యాపించి పెరియ లేదు. వస్తుప్రాకారములకు యస్తుదు రెండుప్రాకారములుంచాల్చు అనుచరుచొస్తున్నది. మామప్రాకారములకు ఒడియోలు లు వ్యస్తిర. కించ్చుప్రాకారములకు అదియోలు లు వ్యస్తిరిశిగి అగచడకుండా వముప్రములో మునిపోయిందు. గర్జనక్కు ఏ, అంచులో లక ఎస్తుస్తులో ఉనింగఱు వ్యస్తిరి. రామప్రములు రామ్యామస్తుస్తుల్నది. పూర్వప్రములకుండా లేదు. ఆ వింగము కింద యొంచుస్తున్నది లేదియ లేదు. ఈ గ్రస్యాగులి * చ్యుమాకింద స్వామి మిదముంది అట గంధార్మములు జో కట్టివారు. అంచులో రెండుమాములు యొంగలో ప్రాపకర్మల కీసుక లోయవారు. ఇష్టోము నామాంచక్కులు వ్యస్తిరి. చమచులీసిదిను పూర్వప్రములు యస్తురో చాలముల్నాయ్యామిని యిద్దరియిందియ్యు వ్యస్తుంచేయుటికొని వ్యస్తారు. యిపుపూర్వాంశములో లభ్య విష్ణువు యిద్దరి వ్యస్తారు. స్వామి లంబింగ డ్యు లేదికిరి. కొంచెము ఉన్నముగా వ్యస్తిరి. ఇఱపూర్వాంగ ప్రారపాలకుల రెండు ప్రతిములుస్తు రెండు కోర్చులు వ్యస్తిరి. నీంచోయిపైయుని ప్రతిములుయ్యాప్రము అబ్బాయ్యి అరిసిపోయిని. ఇష్టోము యిరుడై ముడైన నీంచోయిపైయునిని కనుచుకొస్తున్నది. ప్రాకారములయిందువ్యస్తునించులు కిందమడి మాములు లగిసిని. కాన్నిటిఁ కాఢిపోయిని. శంక్రమిప్రాకారములో ప్రమచి విష్ణువు ప్రమచి శమీదము శమపెట్టుకొని పుట్టాయాడు. స్వామిగుడికి యొచులు వ్యంధుమాటివారు. ఆస్మంధుము యిచ్చుకు వముప్రములో వ్యస్తిరి. అక్రమమాకారియిందిసిద్ది.

ప్ర, వముప్రముక్కును లిస్తుగోపురము, గర్జాఖిత్వస్తురి. అంచులో పూర్వప్రములు యిద్దరు చాలముల్నాయ్యాప్రములిని యొచ్చుకొన్నారు. యిపుపూర్వాంశములు లభ్య విష్ణువు యిద్దరువ్యస్తారు. ర్యాంగులు విచాయితులు లెక్కివారు. చాలములుయ్యులా నాయిగునీఁ చోఱ బహు బుకరముగా వ్యస్తిరి. కించ్చు విశ్రాంతి ద్వారమయిపోయి

నమి. శుగర్పుసందిష్టాడను గోత్తురముగావున్నారు. శుభంతుసుక్కలుకై కిల
రాయిపెట్టిన్నారు.

ఈచ్. శాస్త్రవ్యాఖ్యకి పురుషు వయిచు దేవింకో వయిదైన్యినికి
దారిసింగించాడు. అందులో రాజుప్రతిమ తాటించాడు. ఆంధులో పురుషు
వయిచు మహిమామయు చదువొనిపున్నాడు. శాస్త్రంకి వయిచుపులో
అభివృగులుణూ పుస్తకి. శంక్రికము అయినచ్చేయు చెరంగాలు
శాస్త్రికే చుట్టూ నీచ నమంది.

ఈగ. ఇంగాయునికి డిస్ట్రిక్టు పరిధిలో మాత్రము నములును వుంచి వుండడటిటాను అప్ప కారణ పదమయికి లోసుకవర్చిసాడు.

ఈ కిటాప్సుకి దక్కించ్చాగను మాచుచిలు లేస్తుంది. అందు
లో వక్కిలిమాడమ చూర్చుటయైతున లెవ్ అక్టోబర్ ల్రాపిలు వుంచి
నాయ. అరక శ్రీరఘవుచ్చ దేవునిష్ఠాతి దక్కించు వక నుర్రుచు లేస్తుంది.
శ్రీరఘవుచ్చ దేవునిష్ఠాదము కనచెంకూర్చుంది. మచుట వక అర
ొలించాయ. అందులో వక శ్రీ ప్రతిమత్రాణిసాయ. ఆ కింద లెవ్
ప్రశిటులు చూపు లేస్తుంది.

४२. రండ్రేలిను సింహాముగా కనచదుతుంది. బెలియక్కిం. ఏడుతుండును యిదే దీశ్ముగాని వరియేమి దొక్కువ లేదు.

పరి. ఈ మార్కెటులోని పెద్దలూ నున్న కదులు రిస్తులానున్న బహు విక్రొకారముగా ఉన్నాయి.

Translation.

1. On the North side of the hill, is an *Iṣvara* temple. In this is *Iṣvara*. Lord Clive took away the Nandi in front of this temple.

2. In front of this are two monkeys, freeing themselves from vermin.

3. On the West side of those figures is a round churn used by Draupadi, the lawful wife of the Pāṇḍavas. There are three *Mantapas*,* hollowed slenderly out of the solid rock. The sculptures in the first *Mantapa* are two Doorkeepers, a four-armed Durgā inside, and four figures of attendants. The other two excavations have the same figures. On the South side of this rock, and facing to the West, is an eight-armed Durgā, treading with her foot the head of Mahishāsura.

4. Near this, to the South, on the West side of the road, is the fireplace in which Bhimasena† cooked. There are steps to get up to the top of this.

5. Not far from this, to the South, on the face of the rock, is a large round butter ball made by Draupadi. Half of this is said to have been eaten by a cat, which gives the ball a chipped appearance. The cat is seen, with its fore paws upraised, tied to the hill on which Arjuna is performing penance.

6. On the South side of this is Arjuna's *Ratha*,‡ cut out of a single stone. The stone has been cut

* An open temple building. Also written *Mandapa*.

† The third of the five Pāṇḍu princes, commonly called Bhima.

‡ See note * p. 213, *infra*.

into the shape of a *Mantapa*, with two pillars and a *Garbhagriha*,^{*} in which was placed *Siva*. When that *Linga* was carried off by Bu ** [sic], the people of this place took an image of *Vinayaka*[†] which was near and put it in the *Garbhagriha*. On the wall to the South of the *Garbhagriha*, is some inscription written, the character of which is unknown.

7. Near to this, on the South, is hollowed out of the solid rock, a *Mantapa* containing *Varāhasvāmi*. In this are two pillars and a *Garbhagriha*. In the *Garbhagriha* are no figures. There are two Door-keepers. On the wall to the North of the *Garbhagriha* is *Varāhasvāmi*; his left foot is placed on the ground; his right foot rests on the head of *Adisesha*;‡ on his right thigh is seated, facing him, *Lakshmi*; his right hand is on her hinder parts, his left hand holds her right leg; he faces to the West, and the goddess to the East. The four-armed *Varāhasvāmi*'s two other hands hold the *Saikha* and the *Chakra*.§ The god and goddess are regarding each other, and he with his boar-mouth is, in playful dalliance, kissing her right breast. Behind him, to the East, is a four-armed male figure. Facing this figure, is that of a woman. Above these two is a votary with joined hands, uttering praises. Three votaries are praising *Varāhasvāmi*. Altogether, there are nine figures at the

* The sanctuary or adytum of a Hindu temple.

† *Ganesa*. ‡ The thousand headed serpent.

§ See note † p. 202, *infra*.

North end. On the East wall and facing to the West is Gaja Lakshmi, on her lotus throne. Above her head are the heads of two Elephants. On either side of Lakshmi, stand two women reaching pots full of water to the Elephants' trunks, for bathing the goddess. There is one Doorkeeper. Altogether, there are figures of five women, one man, and two elephants' heads. On the South side [of the *Garbhagriha*] is a four-armed Durgā, holding an umbrella. To the South side of the goddess are three attendants, carrying swords. There is also a deer. On the North side, are three more armed attendants, and a lion. There is one Doorkeeper. Altogether eight [human] figures, a lion, and a deer.

Facing Varāhasvāmī, on the South wall, is eight-armed Trivikrama* holding the *Saṅkha*, *Chakra*, *Gadā*,† &c. Bali Chakravarti had given him three paces of land, whereupon the god usurping the whole earth by placing on it his right foot, stretched his left foot to the sky for the purpose of seizing the upper world. Brahmā is bathing this foot with water from his sacred water pot and worshipping it. In front of Vishnu is Jāmbavat.‡

Bali Chakravarti, thinking it wrong to withdraw a gift, is praying to the god, near his [right] foot, wishing to give him ground for his third pace.§

* Vishnu, as the "Three-Stepper."

† Vishnu's conch, discus, and mace. ‡ King of the bears.

§ Bali when reproached by Vishnu for failing to give him all he had promised, besought the god to place his third step on his head.—See Muir's *Sanskrit Texts*, Part IV., p. 127 f.

Behind him is Sukrachārya.* Two of Bali Chakravarti's soldiers are on the East side, and four on the West side [of Trivikrama]. Altogether, there are 11 male figures. This *Mantapa* faces to the West.

8. On the East side of the hill, on a rock at the foot, are 11 steps on which Krishnasvāmi used to play at Mounting the Throne. There is also a slide on which he used to amuse himself.

9. On the East side of the hill, the rock has been fashioned into figures representing Arjuna's Penance, as [in the story of] Kirāta and Arjuna.† Here is Arjuna, his two arms extended over his head, performing penance; and here is four-armed Īsvara, as he appeared [to Arjuna,] holding the *Pāsupatāstra*,‡ *Damaruka*,§ *Trishula*,¶ &c. Between Īsvara and Arjuna stands Visvakarma,|| with an adze on his right shoulder, the handle of which he holds in his right hand. Above Īsvara's head are Sūrya, Chandra, &c. Below Arjuna, is Krishnasvāmi in a fane, four-armed and holding the *Sanhka*, *Chakra*, *Gadd*, &c. To his right, is Dronāchārya,** seated in the lotus-posture,†† with emaciated body, performing

* See note * p. 83, *supra*. † See p. 89 ff., *supra*.

‡ A fabulous weapon. § A sort of small drum.

¶ Siva's trident.

|| The son of Brahmā and architect of the gods.—Wilson.

** See note * p. 81, *supra*.

†† "The thighs crossed, one hand resting on the left thigh, the other held up with the thumb upon the heart; the eyes directed to the tip of the nose."—Wilson.

penance. On Krishna's left, the rock is fissured, so Nâga-maids* appear issuing from Pâtâlaloka, and with the five virgins comes a Nâga-maid for Arjuna. On the North side of these appears Indra, accompanied by his wife, mounted on the elephant called Airâvata, coming to visit Siva. Behind Airâvata is another elephant. Below Airâvata are three elephant cubs. And there is a cat, with her kittens, facing to the East, with upstretched paws.[†]

Round the god Indra, in the form of a ring, are figures of *Garudas*,‡ *Gandharvas*,§ *Kinnaras*,¶ *Kim-purushas*,|| *Siddhas*,|| *Vidyâdhara*s,|| &c., some with wives, some without wives, coming, as ascetics, to visit Siva. There are here 36 figures. Amongst these demi-gods are three deer. Behind them, to the North, in the middle [of the rock] are seven lions and one sheep. To Iṣvara's right, and above, are Dharmarâja and Bhîma sitting, performing penance. On their right are a hog and a tiger. On Iṣvara's right are 24 figures of troops of *Pramathas*,** and *Rishis*,†† coming to visit Siva. Also a lion, a hog, three deers, a tiger, and two monkeys. They are thus represented accompanied by their wives [?]. Altogether there are 80 male and female figures.

* See note ‡ p. 88, *supra*.

† Cp. note § p. 88, *supra*.

‡ The bird and vehicle of Vishnu. § Celestial musicians. ¶ Demi-gods or musicians in the service of Kâvera. || Demigods of undefined attributes, inhabiting the middle air.—Wilson.

** Attendants upon Siva.

†† Saints or sanctified sages, of whom there are seven orders.

10. To the right of the above is a *Mantapa* [excavated out] of the solid rock. It is called "The five Pāndavas." It has 18 pillars, of which one is broken, leaving 17 pillars. The shafts of four of the 17 pillars are broken; the rest are perfect. The front pillars rest on lions' heads. The total number of lions is eight. In the middle of this *Mantapa* there is a chamber, which contains nothing. On either side of this chamber, the commencement of other chambers, which have not been completed, is visible. There is nothing but a sort of cave on each side of the chamber, with no sculptures; all is plain.

11. To the right of this *Mantapa* you ascend to the *Rāyala Gopura*,* the foundation only of which has been built, and four pillars set up on the four sides. Round this the rock has been shaped into a seat but the *Gopura* has not been constructed.

12. On the East side of this is the Sthalasekharaśvāmi temple.

13. On the East side of the hill is a *Mantapa* containing Krishna lifting the mountain Govardhanā.† In this are 12 pillars. The *Mantapa* joins the hill and faces to the East. The figures in this *Mantapa* are as follows: Krishna holds up the

* I. e. the *Gopura* of the *Edyāls*, the title of the princes of Vijayanagara. A *Gopura* is the pyramidal tower over the gate-way of a Hindu temple.

† See p. 92 *f.*, *supra*.

mountain Govardhana with his left hand like an umbrella; with his right hand he is giving the sign *Abhaya** to the Gopikas. On the left of the god, are three female figures. Of these, two are in a standing posture. One has a pot of curds on her head, and a little boy before her. Behind her is a cowherd with a child on his head and an infant in his arms. Above these four are the heads of six cows. Behind them lies *Vrishabhesvara*.† Beneath him are four lions. On Krishna's right, is *Balarāma*.‡ His left hand is on a cowherd, and he is standing with one foot advanced. On the left of the cowherd is a woman. Above them are the heads of five cows. To the right of *Balarāma* is a cowherd milking a cow. In front of this cow is her calf. Above this, is a cowherd playing on a fife to collect the cows. Near him is a woman with a child. In front of the cow is a woman carrying a mortar and holding in her hand a net containing pots of curds. On her right stands *Vrishabhesvara*. Behind the bull stand a cowherd and cowherdess. Behind [? on the right of] the bull is a cowherd, holding with his left hand the right hand of a woman. Above the bull are the heads of 16 cows; in the front there is a calf. On the South wall there

* Holding up the right hand, with the palm to the front, as an assurance of safety. This however is not the attitude of the god, whose right hand points to the ground, a sign, probably, to the people that they should take refuge at his feet. See plate II., *supra*.

† *Nandi*, the sacred bull of *Siva*. ‡ The half brother of Krishna.

are 6 lions' heads. Altogether, in this *Mantapa*, there are 10 lions (on the North and South walls,) 16 figures of men and women, 5 children, 2 bulls, 1 cow, 2 calves, and 27 cows' heads.

14. To the South of this *Mantapa* is the Rāmānuja *Mantapa*. This is excavated out of the hill. In the middle are two pillars. East and West [it measures] 20 feet, North and South 26 feet. There are no figures in it. [At the bases] of the pillars in this solid rock *Mantapa* are 4 lions' heads. Inside, the North and South walls are formed like small *Gopuras*, with niches. In those niches there are figures. In the front of this *Mantapa* are 6 stone pillars. On the South side of it are 13 steps cut out of the rocky hill. Above this *Mantapa* is the *Mantapa* of Velugōti Singama Nāyadu. This has 4 pillars.* It is not built with stones brought by workmen, nor is it built artistically. It is now all in ruins.

15. On the South side of this, two pillars have been made and the rock a little hollowed out, with the intention of forming a large boulder into a monolithic *Mantapa*. The work is unfinished and serves only as a mark for the boulder.

16. To the South of this *Mantapa* is another, cut out of the solid rock, called Dharmarāja's *Mantapa*. It has 4 pillars and 3 *Garbhagrihas*. There are no figures in it. The centre *Garbhagriha* has 2 half finished figures of door-keepers. This *Mantapa* is in as good preservation as if just made.

17. To the East of this *Mantapa*, at the foot of the East side of the hill, are two large boulders on which is figured the Penance of Arjuna. There is Isvara, in his four-armed form, holding in his left hand the *Pdsupata*.* Arjuna, with upraised arms (*ardhvabâhu*) is performing penance. On the North side of these are figures of *Gurudas*, *Gandharvas*, *Kinnaras*, *Vidyâdhara*s, *Siddhas*, *Chitrana*s,† *Rishi*s, &c., and of women; also of elephants and lions. This is partly finished, partly unfinished.

18. On the South end of the hill, on an elevation, is a solid rock *Mantapa*. The name given to this in the village is *Yamapuri*‡ *Mantapa*. This has 6 pillars of which one is broken, and the remaining five are in good order. Of the 3 *Garbhagrihas*, the centre one is called *Kailasa*. In this, in his four-armed form, with his left foot on a bull, is Parameśvara.§ On his left is Pârvati, with Kumârasvâmi¶ on her thigh. Between Pârvati and Parameśvara is Vishnu in his four-armed form holding the *Sankha*, *Chakra*, and *Gada*. On the right side of Parameśvara is Brahmâ with four faces. Below Pârvati is a female attendant. Pârvati and Parameśvara are sitting on a couch, the legs of which are lions' heads. Below this couch is a bull, bearing Siva's left foot. There are 2 Doorkeepers. In the *Garbhagrihas* on

* See p. 89, *supra*.

† Bards, panegyrists of the gods.

‡ "City of Yama," the god of death. The confusion between Yama and Mahishâsura is probably the origin of this name.

§ Siva. ¶ The son of Siva and Pârvati.—Cp. note † p. 107, *supra*.

either side of the centre one there are no figures. On the South wall of the *Mantapa* is Ranganāyaka,* reclining, with his head towards the East, on his *Sesha* bed.† At the West end [of this figure], near the feet, are 2 soldiers. Of these two, one is the soldier of Ranganāyaka, and one of Mahishāsura. These two soldiers appear fighting, arm to arm, fist to fist, tooth to tooth, nail to nail, hair to hair. Above Vishnu are 2 *Gandharvas*. Below are 3 attendants. On the North wall is the goddess Mahishamardini‡ with eight arms, surrounded by 8 soldiers armed with swords, representing troops of Praṇathas, and 1 female figure—altogether 9 figures—mounted on a lion, facing the East, holding a bow in her left hand, an arrow strung with her right hand and stretched back to her ear against Mahishāsura, who is confronting her for the battle. In her other hands she holds a *Khadga*,§ *Gudd*, *Ghanta*,¶ *Sankha*, *Parasu*,|| *Tomara*,** and other weapons, also a *Chhatra*,†† and *Chāmara*,††† and surrounded by attendants, she, inflamed with anger, has strung an arrow to slay Mahishāsura. In front of the *Sukti*§§ and facing the goddess, is the buffalo-headed Ma-
hishāsura, holding a club in his two hands and furiously intent on doing battle with the goddess.††††

* Vishnu, as the 'Lord of Raṅga' (Srirāgum, near Trichinopoly.)

† See note * p. 33, *supra*. ‡ Parvati, as "Slayer of Mahisha."

§ A sword. ¶ A gong. || An axe. ** An iron club. †† An um-
brella. ††† See note * p. 100, *supra*. §§ The energy or active power
of a deity, personified as his wife.—Wilson. †††† See p. 99 ff., *supra*.

Soldiers, equipped for war, appear also as engaged in the battle, and holding over Mahishásura the *Chhatura* and *Chamara*. There are 7 figures. In front of this *Mantapa*, to the East, the commencement of forming a boulder into a *Vimāna** has been made, but the work is unfinished. On the North side of this temple is the stone bed and pillow of Mahishásura.

19. Above this *Mantapa*, is the temple of Olakkannesvarasvāmi. When this city flourished, a small fanam used to be collected from each shop, making a quarter measureful (*kālupadi*) of fanams, for the god in this temple. In the Tamil language they call a quarter measure *olakku*.† In Telugu it is called *tarvedu*. The god has rolled away somewhere. They say that if all the jungle is cut down, that *Linga* will be found.

20. At the South-west corner of the hill is the Varáhasvámi temple. In this are 4 pillars and 1 *Garbhagriha*. It is called "The Cave." This is excavated out of the hill itself. Exactly in front of it, the votaries and others have erected a *Mantapa* having 6 pillars. There is a wall round this. In the middle of the walled enclosure are a well and coconut trees. This temple faces to the West. In the *Garbhagriha* is Varáhasvámi. This Varáhasvámi has his left foot on the ground; his right foot is placed on

* A pyramidal temple in the form of a god's chariot.

† Prop. *Urakku* (உரக்கு).

the head of Ādishesha, who is near him with his wife ; on his right thigh, and facing him, is the goddess Lakshmi ; his left hand holds her right foot, and his right hand is on her hinder parts ; he faces to the West, the goddess to the East. The other two hands of the four-armed Varāhasvāmī hold the Sankha, Chakra, &c. The two are looking into each other's face, and Varāhasvāmī in playful dalliance is, with his boar-mouth, kissing the right breast of the goddess.

This very god appeared to King Harisekhara, and when asked by him the reason of his facing to the West, the god replied that Varadarājasvāmī* would thereafter appear as an incarnation in the Punyakotivimāna at Kanchi† and that therefore he faced in that direction. This is celebrated in the Purāna.‡ The worship of this god continues to this day. The god has been painted in colours, as in pictures. On the South side of the Garbhagriha is a *Sakti* with four arms. To the South of the *Sakti* is Harisekhara and his two wives. On his left is a four-armed male figure. On the North side of the Garbhagriha is Gaja Lakshmi. On the wall at the North end is a figure of Sri Rāma. Āñjaneyas§ is praising Sri Rāma. There are also some other figures there, the names of which are unknown. On the North side of this temple,

* Vishnu, as "The boon-conferring god."

† Prop. Kāñchi (Conjeveram).

‡ See p. 178 f., *infra*.

§ Hanumān, the monkey chief; so called from his mother Ajāṇa.

within the enclosure, is an inscription. This god is celebrated in the Purâna.

21. To the North of this temple, on the middle of the hill is a *Mantapa*. It is in the jungle, on the West side of the Olakkannesvarasvâmi temple. It is cut out of the solid rock. In it are no particular figures. Four niches have been commenced, but are unfinished. There are 4 pillars. Besides this, there are 24 steps on the hill, on the North side.

22. In the middle of the hill is Draupadi's turmeric vat.* Near this, is the place where the palace was recently built. There are signs of this, viz., bricks, &c.

23. To the North of this vat is the lion-pillowed couch called Dharmarâja's throne (*simhâsana*). To the North of this are 5 pits used by the Pândavas for burnt offerings.

24. On the East side of this throne is a channel which carried away the water used by the Pândavas for washing rice. On the edge of that channel is [a stone] in the form of a bag, just like a treasure pack. To hold the water there is a reservoir. On the East side of the reservoir there are steps to descend into it. When the foundation of what is called the *Râjala Gopura*, was laid in a line with the Palace, holes were made in the large rocks on the hill near the *Gopura*, with the intention of splitting the stone.

* I. e. bath. Turmeric (*Circuma longa*) is smeared over the body by Hindu females after bathing.

That work is unfinished. The rocks are called the "Monkeys' Rocks." There is a story connected with the two solid rock *Mantapas* adjoining each other, on the West side of the hill. Of these, the *Mantapa* on the South side has 12 pillars, and 5 *Garbhagrihas*. There are no gods or figures inside these *Garbhagrihas*. To each *Garbhagriha* there are two Doorkeepers, making 10 Doorkeepers in all. On the North wall there is a *Sankha*. In these [*Garbhagrihas*] there are holes from which *Lingas* have been taken out. In front of this temple the water collects and forms a pond. In this are reeds. The *Mantapa* on the North side has 4 pillars—no *Garbhagrihas*. Figures *nil*. The work is unfinished. To the North of this *Mantapa* is a solid rock *Mantapa*, having 2 pillars. There is nothing else particular about it. There are 2 Doorkeepers and one chamber.

[The above 3 *Mantapas* may be enumerated as :—]

25. A twelve pillared *Mantapa*.
26. A four pillared *Mantapa*.
27. A two pillared *Mantapa*.
28. On the West side of the hill is a salt-marsh.
29. Between this salt-marsh and the hill are three *Rathas*.* In two only of these is the rock hollowed out and formed into chambers. In the third the commencement of a chamber has been

* Chariots, or chariot-shaped temples, otherwise called Vimanas.

made on the North side, but it is unfinished. Near this are a *Linga* and *Yoni*^{*} and a temple with a four-armed village goddess. Stones are being cut from the hill near this and sent to Tiruvalikkēn[†] to build a [temple] kitchen.

30. At a half *gadiya's*[‡] distance from the hill to the South is a *Sakti* with four arms. In her right hand she holds a *Chakra*. In attendance on the goddess, on both sides of her, are 6 soldiers armed with swords. The *Sakti* faces to the West. In front is a large lion facing to the North. The *Vimāna*[§] of this *Sakti* is monolithic. There are 2 female Doorkeepers. There are figures of four-armed females—1 on the South, 1 on the East, and

* The *Linga* is the phallic emblem of Siva, symbolic of the attributes ascribed to him by his worshippers, as the supreme lord, the beginning of all existence, the cause of causes. The Telugu word (*Pinacattamu*) above translated "Yoni," properly signifies the pedestal *Lingarajit* (or *dylia*—Coleman), on which the *Linga* stands. The raised edge of this represents the *Yoni* (vulva), an emblem of Parvati as the female energy of the deity. For a discussion of the question as to whether the phallic emblem was derived from the religion of the aboriginal or non-Arian Indians, see Muir's *Sanskrit Texts*, part IV., p. 344 ff. For Mythological accounts of the origin of Linga-worship, see the same work, p. 325 ff. Also Vans Kennedy's *Researches*, p. 298 ff.—Twelve great Lingas were set up in different parts of India, several of which were destroyed by the early Mahomedan conquerors. See H. H. Wilson's *Essays*, Vol. I., p. 221 ff., where the names and localities are given.—A miniature Linga is worn on his person by every Langāyat, generally round the neck in a silver casket.

† Triplicane, the Mussulman quarter of the town of Madras.

‡ The Indian hour of 24 English minutes, (Sans. *Ghatikā*) into sixty of which the Hindus divide the day. An "hour's [walking] distance" is considered to be 1½ miles.

§ The five *Rathas* are here called *Vijandas*—See note * p. 213, *supra*.

I on the North side. The name of the *Sakti* in this temple is unknown. Altogether there are 12 female figures.

31. Behind this *Vimâna* is the figure of a large sacred bull facing to the West. It is buried in the ground. Some of the sand has been removed for the purpose of seeing this figure, so half of it is visible.

32. To the South of this *Vimâna* is Nakula's* *Vimâna* formed of a single stone. At the bottom of this is something of a *Mantapa*. There are no figures in it. On the North side of this *Vimâna* are 6 figures, on the East side 5 figures, and on the South side 7.

33. On the West side of this *Vimâna* is Sahadeva's *Vimâna* formed out of a single stone. The *Mantapa* has 2 slender pillars and faces to the South. There are no figures in it. This *Vimâna* is carved all round. Near it, on the East side, is a monolithic elephant facing to the South.

34. To the East of this *Vimâna* is Bhima's *Vimâna*. It is of one stone, like a *Mantapa*, and faces to the West. It has 6 pillars on the West side, 2 on the South, and 4 on the East—with 12 pillars in all. This *Vimâna* is a very large one. It has been struck by a thunder bolt and split in the middle.

35. To the South of this *Vimâna* is Dharma-

* Cp. note † p. 103, *supra*.

rāja's *Vimāna*. It has 4 pillars on the West side. Round this *Vimāna* are 8 figures. On this *Vimāna* are 2 parapets for the performance of *Pradakshina*.^{*} On the parapet walls are 21 carved figures. There are 2 chambers on the parapets, with 2 pillars. Of the above mentioned 8 figures, there are letters engraved over the heads of 5 facing to the South, East, and North. These are not understood.

36. In the village is the Sthalasayanasvāmi temple with the entrance to the East, a *Gopura*, and 5 doorways. At the South end, within the enclosure, in the *Garbhagriha* reclines Sthalasayana-svāmi with his head to the South—near his feet are Pundarika Mahāmuni and a lotus. This Mahāmuni here obtained final emancipation (*mukti*). On the South side of this is Yalamaṅganiñchirū's[†] temple. On the North side is the goddess Cūḍikoduta's[‡] temple; around are 8 Ārvārs' temples, 1 sacred kitchen, 1 flagstaff and 1 store room containing utensils.

In the doorway of the *Gopura*, on either side, are paintings of groups of figures and monkeys.

* “Reverential salutation by circumambulating a person or object, keeping the right side towards them.”—Wilson.

[†] Prop. Nilamāguināñchiyār, the goddess Earth, Bhūdevi.

[‡] So called because she, when a girl, took the flowers kept for offerings to the deity, and wore them in her hair. She is said to have sprung from the earth, and to have been found by Peria Ārvār in his *Tulasi* (*Ocimum sacrum*) garden. The Ārvār called her Kōdai, brought her up as his own daughter, and offered her, at her own desire, in marriage to Vishnu, at Srīrangam.—See *Guruparampariprabhāśaṁ*, p. 17 ff.

On this side of the doorway at the North end is a *Mantapa* of 36 pillars. The god comes into this on festival days. This temple is enclosed by a wall and round it are 122 pillars.

37. Straight in a line with the *Gopura* doorway, to the East, is the *Rāyala Gopura*, all in ruins. The foundation is 44 feet square and on this side there is a sort of chamber. In that there is nothing very extraordinary. To the East of this is the *Mantapa* in which Krishnasvāmi is swung the day after his birth-day. This has 4 pillars and a *Gopura* (?) on the top.*

38. To the East of this is Sthalasayana's flower garden. In that is a temple of Sri Hanumān. The god was inside, in the *Garbhagriha*. He was taken away by Andilin (?).

39. To the East of this Hanumān temple is the *Mantapa* into which Pūdattālvīrt descended. It is in ruins. Now only 16 pillars remain. In front of this is a ruined *Mantapa*.

40. On the South side of this *Mantapa*, to the East of the village, is the *Pundarikapuskariṇī*. In the middle of this tank is a four pillared *Mantapa*. On the North bank of it is a small *Mantapa* with 4 pillars. On festival days, they say, sheds are erected near this *Mantapa* for Sthalasayanasvāmi, and the anointing-feast (*abhishekotsava*) is celebrated. This tank has 16 steps to the bottom of it. It is 300 feet square.

41. On the North side of the *Pushkarini* is a date garden. On the South side are cashew nut trees.†

* See note * p. 34, *supra*, and plate XI., No. 1.

† The third of the 12 Ārvār or apostles of Vishnu.—See Ziegelbaig's *South-Indian gods*, p. 71 f. Also note * p. 133, *supra*.

‡ *Anacardium occidentale*.

42. On the Sea shore to the East of the village is the seven-walled *Siva* temple. The [local] name of the god went with the *Sthalapurāna*, and has since become known to none. Of the seven walls (*prākāra*) only two now appear. There are signs of three [more] walls; whether traces remain of the other walls cannot be ascertained as [their supposed site] is buried in the sea. There are two *Garbhagrihas*, in one of which is the *Linga* of *Siva*. Its height is that of a man's chest. The *Voni* is not visible. How deep the *Linga* is below is not known. This *Garbhagriha* had been built with six sandal wood beams above the god. Of these, some sinners have taken away two. Four beams now remain. On the western wall are *Pūrvatī* and *Paramesvarī* with the young *Subrahmanyasvāmī* seated between them. On the two sides are *Brahmā* and *Vishnu*. The god has had a blow on his head, and is somewhat cracked. On the two sides are figures of two Doorkeepers and two monkeys. The figures of lions, &c., only have become effaced by the action of the waves. The figures of twenty or thirty lions, &c., are now visible. The *Nandis* which were on the walls have fallen down and had their faces broken—some have lost their legs. Within the second wall lies *Sri Mahā Vishnu* with his head to the South. In front of the temple is placed a pillar. That pillar is now in the Sea. The water there is knee deep.

43. On the West side is a small *Gopuram*. There is a *Garbhagriha*. In that are *Pūrvatī* and *Paramesvara* carrying the young *Subrahmanyasvāmī*. On the two sides are *Brahmā* and *Vishnu*. In front of the doorways *Vinayakas* have been carved. On the four sides are four lions, very terrible. The

rest of the idols are defaced. There is [as before stated] a *Gopura* over this *Garbhagriha*. *Kalasas** have been placed on both these temples.

44. On the North side of this temple, a temple of the god Varuna† has been cut out of a single stone. In that is sculptured a figure of a King. On the North side of that rock lies Mahishasura. The waves of the sea reach this rock. At moonrise‡ when the waves beat, it is surrounded by water.

45. The sea has kept himself only 10 fathoms away from the mound on which is the Siva temple. On the North and South sides of it, he has receded 24 fathoms to the West.

46. To the South of this Siva temple are three rocks. On the East side of one of these rocks a small chamber has been hollowed out and a figure placed in it. On the North side of the chamber is an elephant's head; and on the South, a horse. On the North side [of the rock] appears an elephant's foot. On the West side, a chamber has been hollowed out. In that is sculptured a female figure. Below that are three small figures.

47. On the second rock appears a lion's face. This is one stone. On it there is only this carving, nothing more.

48. On the third rock are a large head, a belly, and a small chamber, of very misshapen form.

* See note* p. 172, *supra*.

† The deity of the waters and regent of the West.—Wilson.

‡ The popular notion is that the Sea boils with delight at the sight of his offspring Chandra, who was produced at the Churning of the Ocean. The phenomenon of the moon's influence on the tides doubtless underlies this fiction.

Sanskrit sloka—pp. 13, 166.

The statement that this couplet is a quotation from the Mahâbhârata appears to be inaccurate. It would seem to have been borrowed from Conjeveram (Kâñchipura) whose Mâhâtmya contains the following lines^{*} :—(Seshadharma xlix, 10, 11.)

गंगाया दक्षिणे भागे योजनानां शतदये ।
पंचयोजनमावेण पूर्वांभीधेस्तु पश्यिमे ॥
वेगवत्युत्तरे तीरे पुष्पकोद्धारं हरिः स्त्रयं ।
वरदस्मर्वभृतानामद्यापि परिदृश्यते ॥

South of the Ganges two hundred *yojanas*, five *yojanas* westward from the Eastern sea; on the north bank of the Vegavati,[†] in the Punyakoti[-*vimâna*], Hari himself, the giver of boons to all living beings, is even at this day present.

* Alluded to in Heyne's *Tracts on India*, p. 334 n.

† The stream here called Vegavati is not to be confounded with the river in Madura which formerly bore that name and is now called the Vaigai. The Nijavara Mâhâtmya tells us of a great *Linga* situated on the North bank of this river, and half a *yojana* west of the "famous city" (? Kalyânapura.—Cp. Nelson's *The Madura Country*, part iii, pp. 6 f., 44.)

तपश्चार परमं शतसंवस्त्रावधि ।
वेगवत्युत्तरे तीरे महालिंगस्त्रं चोत्तरे ॥
पच्छिमे श्रीपुरस्यापि योजनार्घं तपस्थलं ।
तत्र लिङ्गं प्रतिष्ठाय ब्रह्मोत्तरसमाकृत्य ॥
अर्चयन्नामसाहस्रैस्तिकालं कमलैश्युभैः ।
जपन् श्रीरुद्रमंडैव शतरुद्रीष्टमेव च ॥

*The Inscriptions—p. 53*f.**

Mr. Arthur Burnell of the Madras Civil Service has been good enough to place at the Editor's disposal copies of the inscriptions on the Ganesa temple and Ratha at Mavalivaram, and the buried Siva temple at Siluvan Kuppam, made (so far as the inscriptions were legible,) by that gentleman in 1867. They are here given in the modern Devanagari character:—

Inscription on the Ganesa temple—p. 57 and plate XIV.

सम्प्रसिद्धितं चारकारणं वीतकारणः सूर्यादव्यनकासाय जगतां कामान्देहनः ॥
 ब्रह्मायरिष्वचनायोधीशवरगणो गुणभावनः आ— [ओचात्]
 यस्याऽप्यभराकान्तः कैलाशः पदगाननः पाताळमगमद् * श्रीनिधिता—
 भक्तिप्रक्षेपं सतया भवत्युष्णलोकया दोष्णा च यो भः भारत्ज्ञीयात् च श्रीभरच्चरे ॥
 अव्यनकामो वृपतिनिर्जितारातिमष्टलः ख्यातो रणजयः ग्रन्थोहतोदेव वेष्मा कारितं ॥
 * * निष्कल्पः योगः * * * * विजयतो शक्तर कामः * नः ॥
 राजराजो * रमरप्रकवन्निजनादेनः तारकाधिष्ठितः ख्यातो अयताचरणाङ्कुरः ॥
 श्रीकान्तीयनकामस्त्वा दिष्पद्याप्यवारिणः श्रीनिधिः कामराजय चराराधन चक्रिकुमः ॥
 अभिषेकबलापूर्णं चित्रकामावृजाकरे आस्ते विशाङ्गे मुमुक्षः गिरस्तरमि शक्तरः ॥

तेनेदकारितं यामो

४६८

सन्दिरं गुम्भे प्रजानामिष्टिष्याणे —

शिवम् • येषांवरसति च द्ये कृपयगति विज्ञा†

चको रुद्रः ॥ अल्य नकासपल्लवेश्यर श्री —

† This line and the next down to III occur on the Boor of the Rānatnīja Mandapa—pp. 115, 297. The words after II occur also on the East side of the 3rd storey of the Southornmost (Dharmarajika's) Ratha, but the ending is सा रणजयः;

Inscription on the buried Siva temple—plate XV.

ब्रीमोत्त्यनकासख दिष्ठ

पौपहारिणः ब्रीनिधेः काम

राजकृ द्वराराधन महिनः ॥॥

अभिषेकजलापूर्वं चिचरकालुजाकर्

आदते विषाळे मुमुक्षुः शिरस्तरसि याहारः ॥॥

तेनेदकारितं ग्रामोमंचनं भृतये मयः कै

लासमन्दिरनिमं भृष्टताम् सर्विं तिष्ठता ॥॥ भक्तिप्रकै
ण सनमा भवं भृष्टज्ञानीक्षया दीक्षा च यो भृत्यन धन्ते

जीवास्त ओ भरचिरं ॥१॥ चतिरणचणः पतिरचनिभु
 जो चतिरणचणेष्वरमकरोत् । हिमगिरितत
 या गुच्छगच्छहतो नियतकलरतिमेवतु पदम्
 पतिः ॥२॥ गुर्विमीयानमकिम् श्रोघमतिग्राघनों दुरिवचम भारमुक्ता
 निस्प्रमाव्याजादानं परमं चतिरणचणाच्चाच्चा
 र्याने निकोपितेस्थित्वदिता * * चज्ञा ईताने भर्ता भूताना
 लामष्टा मूर्तिचिरमतिरणचणेष्वरे यातु निष्टो * * गिर्वः ॥३॥
 * * * * * कलकाळाच्च ॥ समरधननवयः संस्मधोरः ॥

Note.

It will be observed that in the Guaces temple inscription Mr. Durnell reads Rauciuya instead of Jayneana. This agrees with Dr. Holmington's own transcript (plate XIV.) though in the translation the name has been changed to Jayneana.
 123.

The following is a revised translation of *Slokas* 1, 2, and 5 of the Ganesa temple inscription :—

1. May Kāmamardana,* the cause of existence, continuance, and destruction, [himself] uncaused, be [propitious] to the boundless desires of the world.

2. May he, [himself] without illusion, [yet] of multiform illusion—without attribute, [and yet] the divider of attributes * * * be triumphant.

5. The king of fully satisfied desires and crowds of conquered enemies, known as Rānajaya—by him was this house of Sambhūt built.

Inscriptions on Dīnararāja's Ratha—p. 37 ff. and plate XVII.

Northern face—base.

श्रीनरसिंहः (left hand.)

Eastern face—base.

? भूवतभाजनः (right hand.)

प्रिधिविभारः [? पृथिवीभारः] श्रीभरः (left hand.)

Southern face—base.

श्रव्यनकामः अनेकोभायः (right hand.)

? चमेयः चैलोक्यवर्द्धनः विधिः (left hand.)

Northern face—second storey.

स्थिरभक्तिः मदनाभिरामः (left hand.)

विधिः (1)

* Siva, as "Slayer of Kīla," the god of love.—See Coleman's *Mythology of the Hindus*, p. 75 and Vans Kennedy's *Researches*, p. 297 ff.

† A name of Siva.



THE LADY UDJAT-NEFER IN THE TEMPLE AT GOURNAH EGYPT

ओनरमिंहः भुवनभाजनः श्रीमद्यः

श्वप्रतिहतग्रासनः (2)

कामलचित्तः श्वमेयमाद्यः

सकलाकल्पाणः (3)

नयनमनोहरवानः (*right hand.*)

श्वतिमानः (4)

Eastern face—second storey.

अनुपमः (*right hand.*) वामः (*left hand.*)

? भयोचारः (*right hand.*) परावरः (*left hand.*)

Western face—second storey.

मत्यप्राकमः (*right hand.*)

परावरः (1)

Southern face—second storey.

लक्षित (1—unfinished—*left hand.*)

नयनमनोहरः

मर्वतीभद्रः (2)

श्रीनिधिः

निरुच्चरः (3)

विधिः (*right hand.*)

विभान्तः (1)

Eastern face—third storey.

* अत्यन्तकामपलवेश्वर श्री हा (*middle*)

रणजयः (1)

Annexed (plate XXIV.) is a sketch taken by Mr. Burnell of the buried Siva temple (Atirana-chanda Mandapa) at Saluvan Kuppam, after it had been excavated for the purpose.

Arjuna's penance—p. 90 and plate I.

The following description is contained in slokas 1537—1542 of the Vanaparva of the Mahābhārata (Calcutta edition, Vol. I., p. 463):—

रमणीये वनोद्देशे रमनाणोऽर्जुनस्तदा ।
 तपस्युये वर्त्तमान उत्थतेजा महानना: ॥
 दर्भचीरं निवस्याथ दण्डाजिनविभूषितः ।
 ग्रीष्मज्ञ परितं भूनौ पर्वं ममुपयुक्तवान् ॥
 पूर्वं पूर्वं चिराचे तु मासमेकं फलाशनः ।
 दिगुणेन हि कालेन द्वितीयं मासमत्ययात् ॥
 हतीयमपि मासं स पचेणाहारमाचरन् ।
 चतुर्थैत्य भंप्राप्ते मासे भरतमत्तमः ॥
 बायुभचो महावाङ्गरभवत्पाण्डुनन्दनः ।
 ऊर्जवाङ्गर्निराकृत्वः पादाङ्गुष्ठायधिष्ठितः ॥
 सदोपस्पर्शनाचास्य वभूदुरभित्तौजसः ।
 विद्युद्कोरुहनिभा जटास्तस्य महात्मनः ॥

Then Arjuna delighting himself in the pleasant forest, awful in his brightness, magnanimous, clothed in a *darbha** garment, adorned with a staff and deer-skin, performed severe penance and fed on the withered leaves which fell on the ground. He spent one month feeding on fruit once in three days; a second month eating at intervals of double the length; a third month also eating food once a

* *Poa cynosuroides*, a species of grass used in many solemn and religious observances (Wilson)—also called *Kusa*.

fortnight; when the fourth month arrived, the most excellent of the Bhāratas* feeding on air, having long arms, the son of Pāndu,† with upraised arms, unsupported, stood on the point of his great toe. By constant ablutions, the matted locks of this man, of boundless brilliancy, lofty minded, were like lightning and the lotus.

Death of Mahishasura—p. 101 and plate IV.

Extract from the Mārkandeyapurīna—(Ed. Banerjea, p. 441 f.)—Devimāhātmya.

इति कोधममाभातमापतनं नहासुरं ।

दृष्टा मा चण्डिका कीर्णे तदधाय तदाकरीत् ॥

सा चिम्बा तस्य वै पाशं तं बबन्ध नहासुरं ।

तत्याज माहियं रूपं सोऽपि बङ्गो महालृषि ॥

ततः मिंहोऽभवत्तद्यो यावत्तस्यामिका शिरः ।

किनचित्त तावत्पुरुषः खडपाणिरदृश्यत ॥

तत एवाग्नु पुरुषं देवी चिच्छेद ग्रायकैः ।

तं खडुचर्मणा सार्वं ततः सोऽभूत्याहागजः ॥

करेण च महामिहं तद्वकर्षं जगर्जं च ।

कर्षतस्तु करन्देवी खड्गेन निरक्षत ॥

* Descendants of Bharata, from the extent of whose authority over the greater part of India, the country was called Bharatavarsha.—Wilson.

† So styled by courtesy only, Arjuna being in truth the progeny of Indra, the god of the firmament.—See Wilson's preface to Johnson's *Selections from the Mahābhārata*, and his note at p. 7, *ibid.*

ततो महामुरी भूयो माहियं वपुरास्तिः ।
 तथैव चोभयाभास चैलीक्ष्यं सचराचरं ॥
 ततः कुद्धा जगन्नाता चण्डिका पानमुक्तम् ।
 यपौ पुनः पुनचैव जहायारुण्णलोचना ॥
 ननर्द्द चामुरः सीऽपि बलवीर्यमदोऽवृतः ।
 विवायाभ्याद्य चिकेप चण्डिकां प्रति भूवराम् ॥
 मा च तान् प्रहितास्तेन चूर्णयन्ती श्रीत्करैः ।
 उवाच तं मदोहृतमुखरागाकुलाचरं ॥
 देव्युवाच ॥

गर्ज्ञं गर्ज्ञं चणं मूढं मधुं आवत् पिवाम्बहं ।
 नवा त्वयि इतेऽचैव गर्ज्ञिन्यन्याशु देवताः ॥
 एवमुक्ता समुत्पत्य साहडा तं नहामुरं ।
 पादेनाक्रम्य कण्ठे च पूर्णेनैमनताङ्गत् ॥
 ततः सीऽपि पदाकालस्तया निजमुखान्ततः ।
 अर्द्धनिष्कान्त एवाति देव्या वीर्यं मंत्रनः ॥
 अर्द्धनिष्कान्त एवासौ युध्यनानो महामुरः ।
 तथा नहामिना देव्या शिरनिष्क्ता निपातितः ॥
 ततो शाहाक्तं सर्वं दैत्यमैन्यं नवाग्नं तत् ।
 प्रहर्ष्य य परं जग्मुः सकला देवतागणाः ॥
 दुष्टुक्षतां मुरा देवीं मह दिव्यैर्बाहर्षिभिः ।
 जगुर्गच्छव्यपतयो ननृत्यचाप्तरीगणाः ॥

Then Chandikā seeing the great Asura thus coming, filled with anger, to fall upon her, became wrathful for his destruction. Throwing over him the noose, she bound that great Asura. Bound in the great battle, he relinquished the form of a buffalo

and immediately became a lion. No sooner did Ambikā cut off his head, than he appeared as a man, sword in hand. Then Devī quickly with arrows destroyed the man together with his sword and shield. He then became a great elephant. With his trunk he dragged the great lion and roared. Devī with her sword cut off the trunk of that dragging one. Then the great Asura again assumed the form of a buffalo, and as before agitated all things animate and inanimate in the three worlds. Then Chandikā, the mother of the world, having become wroth, drank good wine again and again, laughed with her red eyes, and roared. That Asura also, filled with strength, valour, and pride, hurled mountains at Chandikā. She crumpling his missiles with a cloud of arrows, her countenance inflamed with wine, spoke to him in confused accents thus: "Roar, roar, O fool, for a moment while I drink wine. The gods will soon roar when thou art slain here by me." Having thus spoken, she sprang upon the buffalo. Placing her foot on his neck, she struck him with her trident. Then trodden under foot by her he came half out of his own mouth,* and was overcome by the great valour of Devī. The great Asura doing battle was slain by Devī, who with a great sword cut off his head. Then with lamentations perished the whole army of Daityas,[†] and all the troops of Devatās exceedingly rejoiced. The Suras[‡] with the heavenly Maharsi[§]s praised Devī, the chief Gandharvas sang, and the troops of Apesares danced.

* I. e. He came in his proper form out of the buffalo's mouth.

† Demons, Asuras, children of Diti, the mother of the Titans or giant race of Hindu mythology, by Kasyapa, grandson of Brahmā.

‡ Deities, Devatās.

§ The fourth of the seven orders of Rishis.

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CORRIGENDA, &c.

Page 11, note †. For "Muro probably", read "Some have supposed it to be". (Cp. note† p. 158.)

Page 65. For "Māhāmalaipūr", read "Mahāmalaipūr".

Page 96, note*. For "Ārakkēndri (ஏர்க்கெந்திரி) temple", read "Uvukkēnnei (உவுக்கென்னை) Ievara temple"; and for "one o'clock (about 1½ gill)", read "one urukku (about 3 gills)".—(Cp. p. 210.)

Page 114. "Vijayanagaras ascendancy" appears to be a misprint in the original for "Vijayanagaras dynasty."

Page 115, note. For "Vellugātirāru", read "Velugātivāru".

Page 116. For "a clue", read "as a clue".

Pages 124, 126, 128. "Pavvakkōkāru's (prop. Pavakkākāru's) Choultry" signifies "Coral-monger's Choultry," (Korallenhändler-Sattiram—Grimal.)

Page 126. For "Mahendra Shanta", read "Mahendri Sānta."

Page 126, note*. With reference to Sir Walter Elliot's remark on the Tamil alphabet, it will be observed that the Grantha letter ஊ , not the Tamil letter எ , is used in the word "Adisandesvara," in the inscription referred to. (See p. 128.)

Page 128. திருக்கோவுட்டு is probably an error in the transcript for திருக்கோவுட்டு .

Page 133. For "Māhavarāha" read "Mahāvarāha."

Page 141. "36th year" appears to be an error for "37th year." (Cp. p. 121.)

Page 143, line 14 from the bottom. For தாமாபுரம் , read தாமாபுரம் .

Page 173, Sloka 4. For उपोद्युषा , read उपेद्युषा .

Page 173, note*. A fourth MS. reads—

दिचु मर्वायु च ततो भेरौ निखयनेद्युषा ।
संतुष्टया धिया तस्य सामतो मुनिरैधत ॥

Page 174, Sloka 13. For क्षूला , read क्षूला .

Page 178. For "Harisekhara," read "Harisekhari."

Page 181. "Pundarikākasu", read "Pundarikākasu."

Page 184. For Āśrama , read Āśrama .

Page 185. For "Sthalasayī", read "Sthalasayī".

Page 216, note*. For "Peria", read "Periya."

Page 217. For "Pundarikapushkarī?", "read Pundarikapushkarī."

Additional Note.

Mr. Ferguson (*History of Architecture*, Vol. II., p. 502 ff.) thus describes three of the five *Rathas*:—

The Southernmost, No. 43 in the Sketch, he remarks "imitates a Buddhist monastery of five storeys. * * * The time at which it was executed was very little removed from that of Buddhism in this part of India. There is little or none of the extravagance of later Hindu styles in the sculptures. * Neither the Jains nor the Hindus introduced anything like a new style of architecture. They adapted the Buddhist style to their own purposes." * *

No. 41, Mr. Ferguson describes as being "the only free-standing monolithic representation I know in India of such a temple [Chaitya] as those excavated in the rock at Ajunta and elsewhere. * * * But in this, as in all more modern structures of this class, we find considerable confusion between the forms of the temple and those of the monastery. This is no more than might be expected when we consider that the original purposes to which those forms were adapted had ceased to exist, and that in these late copies what were originally essential constructive necessities have become mere ornamental appendages."

And No. 42, the same authority states, "evidently belongs to the same system. * * * There can be little doubt that it is the copy of a variety of the Buddhist temple or Chaitya, of which we have no exact representation in the caves—probably of a built Buddhist temple."

ADDENDUM.

Since the foregoing pages were printed, Mr. R. Bruce Foote, F. G. S., of the Geological Survey of India, has kindly favoured the Editor with the following—

Notes on the Geology of Mahabalipuram.

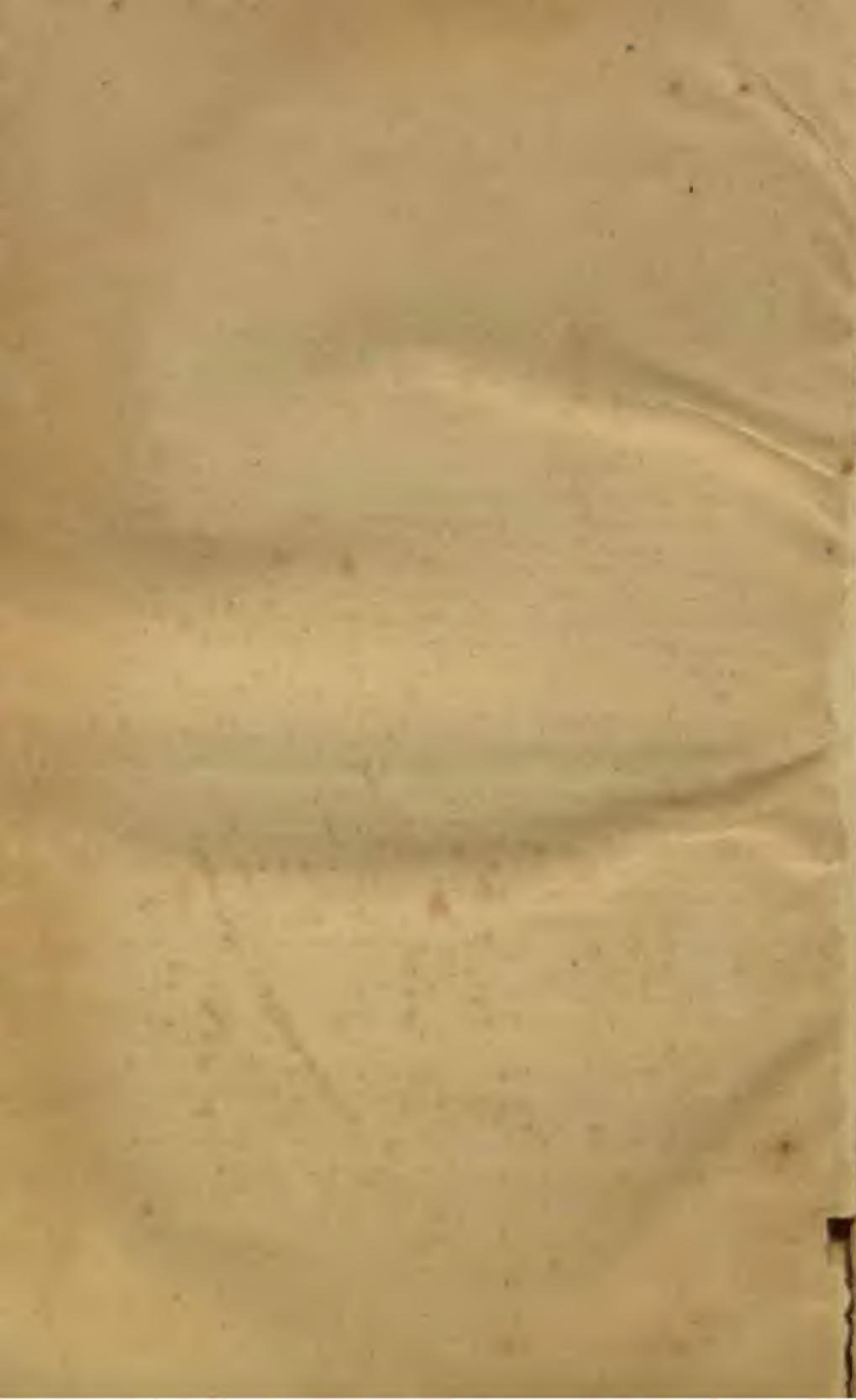
The rock in which the temples at Mahabalipuram are cut is a low ridge of quartz-felspathic gneiss, an extension of which occurs at the fishing village of Padari, nearly three miles to north, and also at Cullaitoor, three miles to the S. S. W.

The bedded character of the rock is but very rarely seen, hence it has often been described as a granite. The strike of the bedding is N. by 5° E.—S. by 5° W. and coincides with that of the grain of the rocks and with the general direction of the hilly ridges further inland. The dip of the beds appears to be westerly but is very obscure and nearly obliterated by excessive metamorphic action.

The texture of the rock suggests the idea of a coarse gritty bed having been exposed to severe lateral pressure, the quartz and felspar having an irregular flaky arrangement and not forming distinctly continuous laminae as in typical gneiss rock. The color of the rock when freshly quarried is a rich pinkish grey weathering to a drab or pale dirty flesh color. Where exposed to the sea spray, as in the walls of the Shore Temple, the stone acquires a black color and decays far more rapidly than where merely exposed to wind and weather further inland. This gneiss has been, and is still, largely quarried, as it splits very easily into blocks of useful size and shape, and has a decidedly handsome appearance.

The ridge of rocks to the East of the Shore Temple on which the fury of the surf is broken, consists also of gneiss, but probably belongs to another bed running in a parallel direction. The East foot of the Mahabalipuram gneiss ridge is covered by the beach or by blown sands, but at its West side are beds of sand and clay abounding in Marine and Estuarine shells of recent species, but in a subfossil condition. These beds are cut through in many places by the Coast Canal.

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